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THE JAPAN MAGAZINE

VOLUME FOUR AUGUST, 1914 NUMBER FOUR

SWEDEN AND JAPAN

By "J"

WHILE the men of northern Europe were among the greatest sailors of the early world they appear to have confined their ambitions eastward to efforts after a discovery of the northwest passage to India; yet their scarcely more southern neighbors, the Dutch, convinced that the longest way round was the shortest way home, sailed out into unknown seas southward, and rounding the Cape of Good Hope, coasted the shores of the Indies and Japan. Though relations between Sweden aud Japan were somewhat late in being realized, compared with some of the more prominent nations of the West, they have been none the less lasting and intimate, the two peoples ever since the opening of intercourse knowing naught save the most cordial of understandings.

In 1868 Count Higashikuze, afterwards governor of Kanagawa-ken, opened up negotiations for a treaty with Sweden, and on November 7th, 1870, the document received the signatures of the contracting parties. On the basis of this treaty the best of relations prevailed between Japan and Sweden; and when the status of Japan underwent some change after the conclusion of the victorious war with China, a desire was expressed for a revision of foreign treaties; so the treaty with Sweden was renewed and enlarged. As Norway and Sweden at this time were under the same régime, it is understood, of course, that what is said of one is implied of the other, in reference to early relations with Japan. Since the revision of the treaty, down to the present it cannot be said that Japan and Sweden have had very much business with each other from a diplomatic point of view, though they have exchanged courtesies from time to time, and shown the best of fellow-feeling. This friendly regard was further strengthened by the visit to Japan of the distinguished traveller, Dr. Sven Hedin, after his remarkable explorations in Tibet, in 1910. He was received with enthusiasm and universal esteem by all classes of the Japanese, was the subject of high honors from the Imperial Government, and asked to lecture before the Geographical Society of Japan. This visit from the famous explorer was all the more appreciated by the Japanese in that, in order to come

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to Japan, he had to decline much more remunerative invitations from other countries which were equally anxious to have the honour of seeing and hearing him. The visit of Dr. Hedin made a very favorable impression on Japan, and will forever be remembered by the nation.

Consequently last year when the Olympic games were to take place in Sweden, Japan at once decided to send a delegation, when Mr. Mishima, a student of the Imperial University, and Mr. Kanaguri, a student of the Higher Normal School, were despatched to enter the contests, the former taking part in the 200 métre race and the latter in the Marathon race. Dr. Jiguro Kano, president of the Tokyo Higher Normal School, accompanied the Japanese delegation to Sweden, and introduced to the athletes of that country the art of *jūdō*, of which he is a past master. This favor was extended in return for the introduction to Japan of the gymnasium practice which, through Mrs. Iguchi, was inaugurated in the Tokyo Girls' Higher Normal School, having been brought from Sweden.

Commerce, no less than diplomacy and private intercourse, is to-day the increasing force that binds nations and races together; and it may be said that already trade between Japan and Sweden is beginning to count in this direction. The first exports from Sweden to Japan came in 1882, and exports from Japan to that country did not commence for some ten years later. Japan now sends to Sweden increasing exports of camphor, porcelain, kidney beans, raw peppermint, buttons, lanterns, bamboo, silk *habutae*, wall-paper, lacquer ware, sulphur and rice. Japanese wares in various lines are at present in great demand in Sweden, being cheaper and more artistic than similar articles made in Europe. The demand is more marked among the middle classes of the population.

One particular drawback to trade with Sweden is our ignorance of the real nature of the commercial field in that country, chiefly because Japanese merchants seldom if ever visit Sweden; and the general tendency is for them to pay more attention to imports from Sweden than to exports thereto. In fact most of our exports in that direction are allowed to depend upon orders from Swedish merchants, without any special effort to create a market or to extend our sphere of trade in that land. The difficulty was for some time rendered more acute by lack of facilities for direct transportation; but since the inauguration of the Swedish Oriental S. S. Company, this hindrance has been somewhat modified and the resultant increase in exports to Sweden has been marked.

Another difficulty has been that the people of Sweden labor under a similar misconception to that prevailing in Europe generally, to the effect that Japanese goods are for the most part ornamental and fantastic rather than enduring and useful. We therefore suffer for want of well informed agents on the spot to exhibit our manufactures and show the public that they are both durable and practical. This is a matter that should not be left to our Swedish representatives alone. A nation must look after its own interests, commercially as well as diplomatically, or they will be neglected.

Japan's chief imports from Sweden are in raw materials for manufacture, such as iron, and pulp for making paper. Imports in these materials have increased during the past few years to such an extent that now it is not uncommon for a ship leaving Sweden to start with full cargo for Japan, with no room for anything extra by the way. As a matter of fact the number of ships on the line between Japan and Sweden is proving too small, and several new steamers are now under construction for this service. At first the port of starting was Cöteborg, but later it was found necessary to call at Stockholm for shipments to the Far East. On the whole it may be said that the outlook for increasing trade between Japan and Sweden is in every way hopeful and encouraging.

The present Minister of Sweden in Tokyo is His Excellency Gustaf Oscar Wallenberg, who, with his gracious wife and charming daughter, has done much to promote interest in his country among the Japanese.

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HIS EXCELLENCY THE MINISTER OF SWEDEN, TOKYO, THE HON. GUSTAF OSCAR WALLENBERG. *Le Ministre de Suède à Tokyo.* *Der schwedische Gesandte in Tokyo.*

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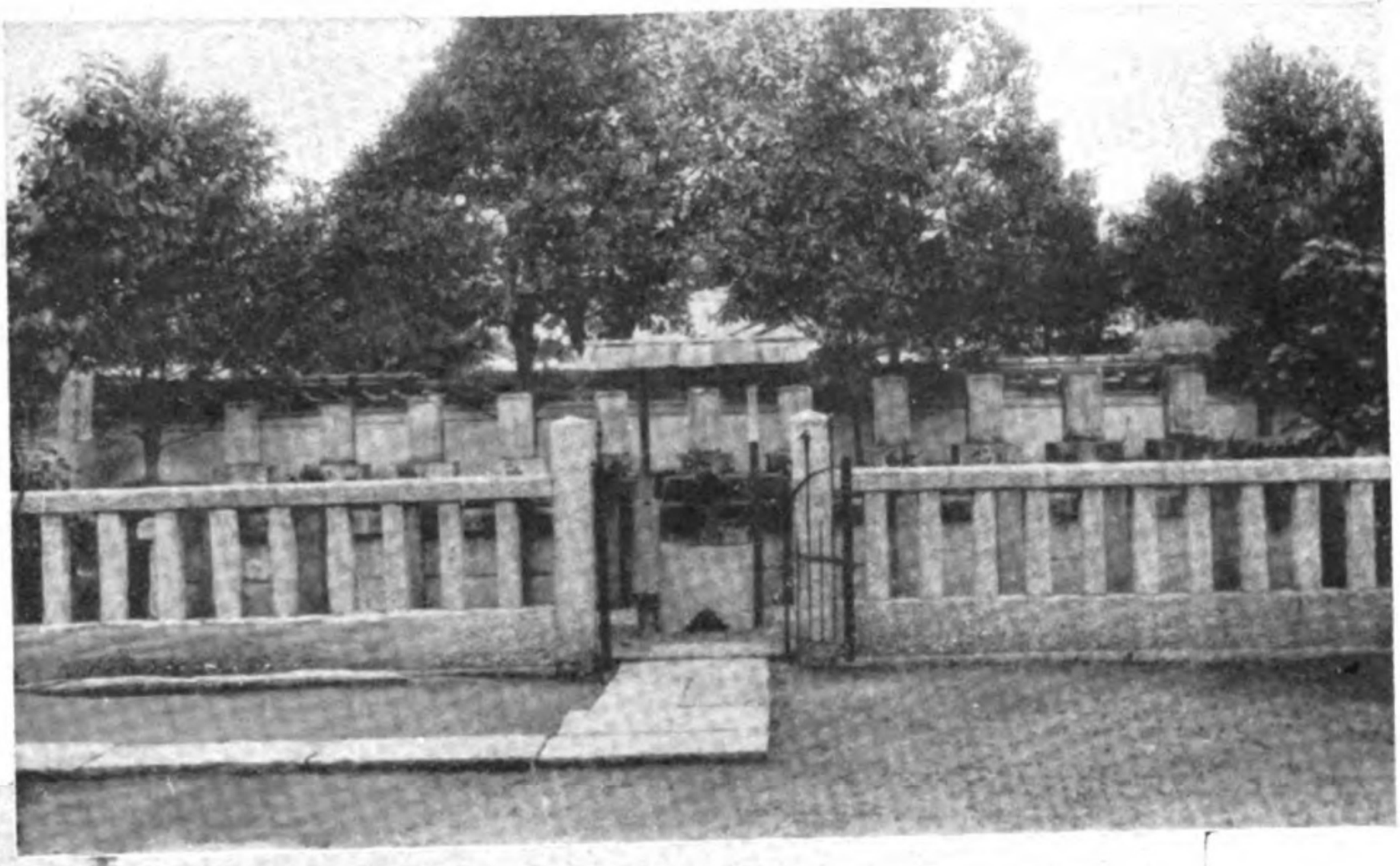

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1. TOMBS OF ELEVEN SAKAI HEROES 2. PAGODA OF MYOKOKU
3. TEMPLE OF MYOKOKU

Tombeaux des héros de Sakai. Graeber der Helden von Sakai.

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THE SAKAI TRAGEDY

By K. C.

IN the Spring of the 4th year of Keio (1868), there occurred at Sakai, formerly a flourishing seaport town to the south of Osaka, one of the most tragic episodes in the history of our early intercourse with western nations. Towards the latter part of February in that year, in response to a request of the officers of a French man-of-war, which paid us an unwelcome visit at that time —to let them see the interior of the celebrated castle of Osaka, a government official, accompanied by an interpreter and a number of escorts, conducted the foreign visitors to the castle. When they were about to return, the Captain expressed his desire to go to the coast of Sakai where, he said, he ordered the ship's boats to be waiting for the party. The Japanese officer willingly consented, and when they arrived at a bridge thrown across a stream at the entrance to the town of Sakai, they were peremptorily told to retrace their steps; for none could be allowed to pass on without permission from the *daimyo* of Tosa under whose instructions a band of Tosa soldiers were guarding the place. Hot words were exchanged between the government official on the one hand and the soldiers on the other. Fortunately, however, the French Captain, on being informed of the particulars of the case, grasped the situation at once, and quietly resumed the route by which they had come. There the matter ended without any further ado.

In the meantime the French sailors on the shore of Sakai had been anxiously expecting their superiors' appearance. The specified time had long elapsed and certain undefinable forebodings took possession of their minds. At last, they found their way to the town in order to ascertain whether there had not been anything amiss. To their disgrace on reaching the town, they committed some reprehensible acts—for instance, running away with cakes and fruits from the shops, without ceremony, or making game of girls—acts not very serious in themselves but which, done at the time when the people damned foreigners with the epithet of "barbarians," roused the indignation of the townsfolk. Some of the most hot-tempered among them hastened to the head-quarters of the Tosa clansmen, and bitterly complained of the Frenchmen's outrageous conduct, magnifying what was in reality only the stirring of a mouse into a tremendous earthquake. While the soldiers were listening to the tale, a few sailors came trotting on. The soldiers were then enjoying rest inside a big house, leaving their rifles standing outside with bayonets crossed. A marine in advance of others took from a rifle one of the small banners—the badge of the Tosa clan. Needless to say the soldiers flew into a passion on seeing their military flag being made a plaything of by the "red haired barbarians." "Rascals! What are you doing?" they shouted. Some of them rushed out of the house, and one of the two chiefs vociferated—"To arms! Forward!" In an instant all was bustle and confusion. The muskets were separated and shouldered, and there commenced the pursuit of the

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sailors who were already in flight. Not only, however, on the Frenchmen's side lay the advantage of early start, but also the soldiers were handicapped with various encumbrances—muskets, swords, and their clumsy uniforms (multi-forms, in fact). Among those who had joined in the pursuit either out of mere curiosity or perhaps with the purpose of revenging themselves, there happened to be a fireman, one of a class of men noted, among other things, for the speed of their legs. This fellow it was who caused all the subsequent mischief and diplomatic trouble. Overtaking the fugitive who lagged behind most, the fellow hit the marine on the head with a fire-hook, an instrument always carried by fire-men in their belts. The sudden and pitiable cries of the ill-fated man caused his companions to turn back, when lo! one of their friends writhing with mournful groans on the ground! Immediately pistol bullets whizzed right and left, and in answer to the challenge, Minoura, a chief of the Tosa band, ordered "Fire." Besides the wounded, more than a dozen of the French sailors fell down dead, and a few others were consigned to watery graves while swimming out to their ships. According to a certain authority one officer and ten sailors were killed The first act of the drama ended, another more tragical still was to be enacted.

The rage of those on board the man-of-war at what they naturally considered to be wanton cruelty may well be imagined, and they opened negotiations without loss of time.

By the way, I was then a mere boy, and vaguely remember my boyish fears about the speedy fulfilment of the awful rumours widely circulated throughout my native province to the effect that Tosa could not escape from the fate of Kagoshima and Shimonoseki in being bombarded by the formidable engines of destruction. The *samurai* were hurriedly called out; suites of armour examined and coats inspected—in short, every man and woman, from the highest down to the lowest, was in a state of feverish excitement.

But to resume the thread of my narrative, the French demanded:—

1st The execution of the responsible officers together with a number of soldiers equal to those murdered.

2nd An apology to the French government to be tendered in person, within three days, by the Daimyo of Tosa, on board the man-of-war.

3rd A certain amount of indemnity to be paid to the families of the killed.

4th An order to forbid the Tosa soldiers to enter any of the treaty ports carrying arms.

In our days of unified Japan, plausible arguments might be advanced against these demands. But not only was Japanese diplomacy in its infant stage, but that of the French was backed by the presence of the much dreaded "black ships," and as, in questions of this kind, might makes right, our government had to bow down to what could not be avoided. The matter being settled to the satisfaction of the French, various difficulties confronted the Lord of Tosa and his advisers. The chiefs—Minoura and Nishimura—did not listen to *harakiri*, much less to ordinary criminal execution. Rightly they referred to the fact of the marines disgracing Tosa by having trifled with its banner and also to the fact that it was they who challenged the soldiers to fight by opening fire first and so on; and concluded by declaring that it would be more proper and just that those who had wiped off the blot which would otherwise have stained their feudatory flag forever, should be loaded with honours rather than any punishment be meted out to them. Moreover, public sympathy was strongly in their favour, for the cry of "Honour the Mikado and expel the barbarians" was the order of the day, especially with the *ronins* (literally wave-men) who swarmed in and around Kyoto and Osaka. On the side of the authorities it was represented to both Minoura and Nishimura that, unless they should sacrifice their lives, Japan would be exposed to a serious danger. At last, they were forced to be loyal to the Mikado by manfully embracing voluntary death. Another knotty ques-

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tion sorely tasked the ingenuity of the Tosa authorities. No sooner had the impending doom of the two chiefs reached the ears of about one hundred and fifty soldiers than they, one and all, resolved to share the fate of their superiors. To tide over this difficulty it was decided to invoke the will of the gods; in other words, to determine who it should be by drawing lots before the shrine of Inari and to abide by divine verdict! Two sorts of long, rolled-up papers—thirteen of which had black marks inside while the rest were all blank—were laid upon a small wooden stand which first of all was reverently offered before the altar of Inari Daimyojin. The priests then chanted prayers to the gods, after which the soldiers were instructed to pick out, one by one, the rolled-up paper, and he to whose lot fell the paper with a black mark should be the favoured one. One more trouble succeeded. The soldiers were below *Samurai* rank, and according to *Bushido*, they were not entitled to the honour of *harakiri*. What was to be done? The best way would be to ennoble them, and this expedient was resorted to at once to the satisfaction of all.

Various difficulties were thus surmounted one after the other, and the terrible day of doom—the 23rd of February—arrived. The unfortunate, fifteen (namely, two officers and thirteen of their subordinates), after bidding an eternal adieu, over cups of *sake*, to their friends and comrades in arms, and to this mundane world, slowly and with solemn mien proceeded to the temple of Myokoku, which still stands just as it was in one of the streets of Sakai town; and there in the presence both of the French as well as of the Japanese officers, a delegate of the *Daimyo* of Tosa among the number, the victims of misunderstandings and impotent diplomacy deliberately took their seats upon mats spread on the temple ground. Presently sheets of paper and boxes containing Japanes inkstone, ink, and brush were distributed to each that he might express, if so inclined, his dying sentiments in writing. None who look over these but will be struck by one and the same sentiment pervading them all—an intense love for fatherland and utter indifference to life and death. To give a few specimens:

In a poem in Chinese character, Minoura gives utterance to his thoughts as follows:—

Hereby, I have purified the air of evil
spirits that I may transmit the cause of
justice through a thousand years. Let
others say what they may, it is thus that
I do repay a debt of gratitude to my
country. For what is Death after all?
Anyhow, my resolution is firmly fixed
to answer my Sovereign's call.

Nishimura wrote in a syllabary stanza very common on such an occasion as this:

Care not I for my life that falls,
Like dew before the morning wind.
The future of my country dear
Still troubles me in my last hour.

Another by a soldier runs:—

Let me not miss the righteous path of
man.
It is to serve our Lord with Life and Death.
This is the path of our *Bushi* to tread,
The *Bushi* of our honored Island Realm.

At last the moment of doom had come. Before witnesses both native and foreign, first of all the two Commanders and then the soldiers, each in due course, disembowelled themselves, and were, according to *Bushido* etiquette, decapitated by their respective friends. When the eleven headless corpses were arranged in a row, the sight then and there presented was indeed a shocking one to behold.

Two circumstances should not be passed over in silence. One is—Minoura dipped his dagger so deeply into his belly and ripped it so widely that the intestines oozed out. Consequently his whole frame trembled with excessive pain, causing the decapitator, renowned swordsman as he was, to twice miss his aim. The first stroke fell upon the skull of the suffering man and another trial, somewhat below the neck. Poor Minoura! He who had so far borne himself with forced resignation raised himself, straight up, as far as he could, and casting a furious slance on his enemies exclaimed—"Not yet dead. Hateful strangers!"

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Be that as it may, the Frenchmen who had been watching the horrible proceeding with breathless interest and unfeigned admiration for the marble calmness and Stoical fortitude displayed by every one of the unfortunates could contain themselves no longer—according to one version, they were extremely alarmed by the savage heroism shown by the eleventh—and, declaring that enough blood had already been shed, they earnestly interceded in behalf of the remaining four for their lives. After conferences amid awful silence, the drama closed, to the intense relief of all present.

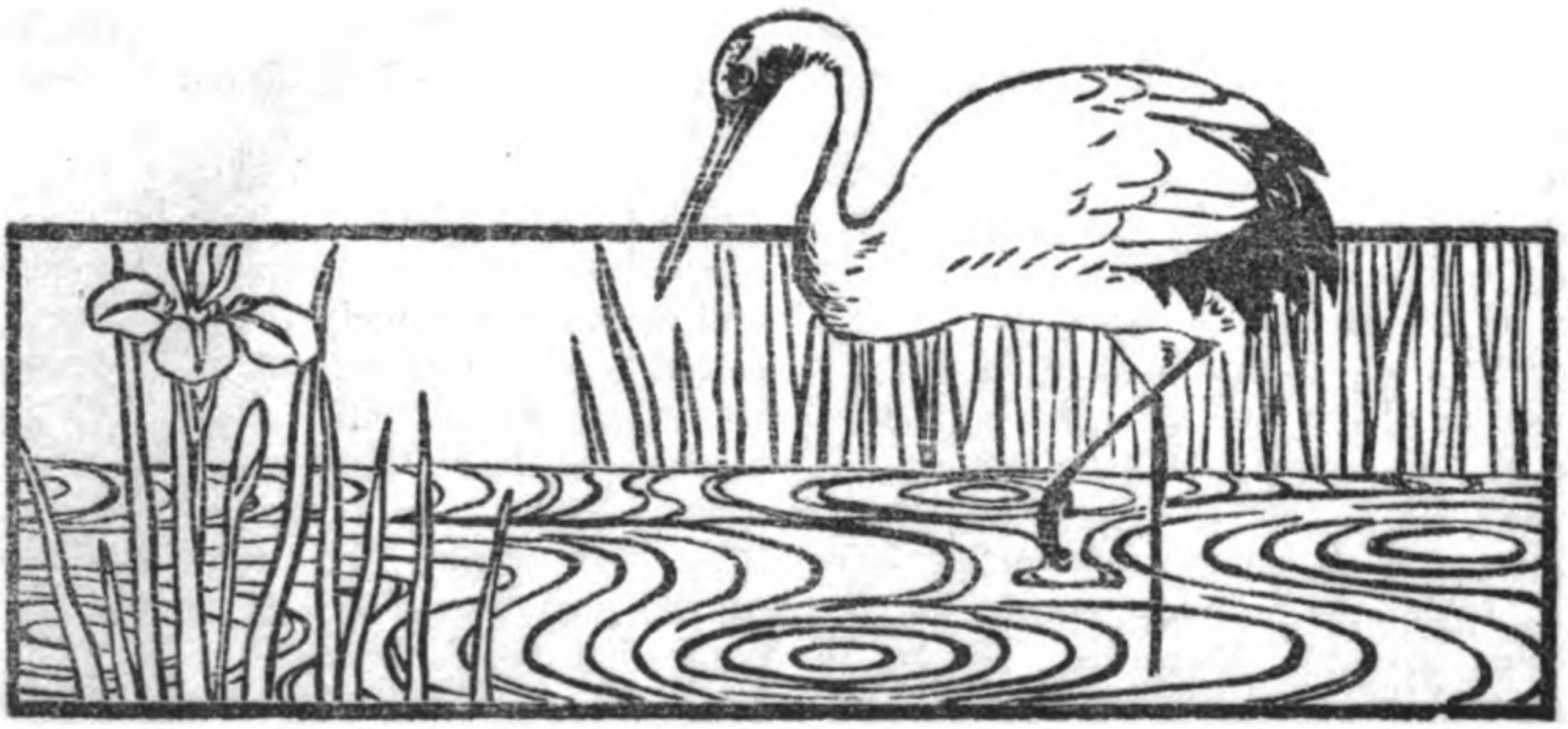
It is curious to observe that, of the lucky four whose lives were thus unexpectedly—nay, miraculously—spared, two afterwards committed suicide for reasons not necessary to mention here, one lost his mind on his return to his family and friends in Tosa, and only a single man has survived, sound in body and mind, to enjoy his days in peace as a lawyer.

The news of the tragedy rapidly spread far and wide, and popular imagination soon invested the eleven heroes with a halo of martyrs' glory. I still remember a ditty sung by boys and girls in the streets as well as by children of larger growth to a peculiar tune then in vogue. To translate simply the sense of it.—

Timely are the acts of driving away the "barbarians" by the clansmen of Tosa at Sakai in Senshū.....The Frenchmen are their enemies. Is not the world joyful and happy?"

It is even said that, for some time succeeding the episode, women's hairpins ornamented with a tiny dagger on a miniature wooden stand, designed by a smart fellow with an eye to business, had continued to be a craze among the singers in Osaka and Kyoto.

Finally, it need hardly be added that the martyrs were decently interred at a place a few cho distant from the Myokoku temple, and the guard there told me when I paid my respect to the tombs of my fellow-provincials that visitors are by no means few and far between, and incense-burning continues to this very day.



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BEGINNINGS OF JAPANESE LITERATURE

By DR. YAICHI HAGA

THE beginnings of Japanese literature take one back into prehistoric time, that period of myth and mystery before the invention of writing, when emotive ideas passed from mind to mind by word of mouth, until there had accumulated a vast fund of folklore that passed into the written word as soon as letters were introduced from China.

Whether the ancient minstrels handed down their oral compositions in prose or verse, is not quite clear, though there is sufficient evidence that the earliest forms partook of the nature of songs. This is clearly seen from an examination of the *Kojiki* and the *Nihongi*, the oldest examples of Japanese literature extant. Into these volumes entered all the treasures of wit and wisdom, of poetry and romance, which the nation up to that time had thought worth preserving. In these annals, which were written in the eighth century, we have a series of songs, which belong to a period probably much more remote than the history in which they are incorporated. After a knowledge of written characters had found its way into Japan from China the long accumulating traditions of the nation began to be compiled; and included therein were more than 200 poems of lyric trend, survivors possibly of a bygone age. The language is still unformed, and there is little evidence of imagination, nor indeed of any high poetical quality, a feature in which they are not very much below the folk songs of other lands.

A further interesting feature of these earliest examples of Japanese literature is the fact that they go wholly contrary to the theory of poetic origins advanced by the brothers Jacob and Wilhelm Grimm, in that they are not songs of the people but of the court. They appear to be the products of a highly aristocratic society, and resolve themselves for the most part into brief expressions of emotion or faint sentiment in regard to love, bereavement, or some aspect of external nature. There are no epics, warsongs or dramas, bloodshed and tragedy apparently affording no inspiration to the early muse of Yamato. The poems, like all Japanese verse, are but a few lines in length; and those belonging to the period in which they appeared, are more delicate in sentiment and refined in language, distinguished more for polish than for power. Evidently they were written by and for a very restricted circle of society. The authors were ladies or gentlemen of the Imperial Court, or other officials of the Empire. There is in fact no trace of popular poetry. But among the upper classes poetry was popular from the very earliest days, and all educated persons were expected to be able to indite verses at will, as is still the case even in modern times. That there must have been a fund of popular verse, however, no one who knows anything of Japan, can have the least doubt, for folk song and ditties of all kinds are everywhere heard; in fact the Japanese are so fond of poetry and song that they sing even at their work, and when passing along the street.

It is somewhat significant of the genius of Japanese civilization that the national literature, which is a reflection of the nation's life, was in its beginning

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essentially emotive and poetic, showing delicacy and grace, and a people of sentiment and song rather than toiling silent serfs. Japanese poetry is older than Japanese history: for the first history was written to preserve the poems older than the events recorded. The ancestors of Japan, such as the Gods Susa-no-Ō, brother of the Goddess Amaterasu, and other deified forbears of Nippon, are described as highly gifted with the poetic faculty. When the Emperor Jimmu ascended the Throne somewhere about 2,500 B.C. poems were plentiful and of poets there was no lack. At least such is the national tradition; but among the first poems recorded after the introduction of writing, it is probable that there are few if any survivals from so remote a time as that of the first Emperor. No doubt the coming of Chinese learning with its complicated written characters, gave new impetus to the Japanese muse, for now the poet could preserve and hand on in some tangible way the ideas that impelled him to composition. The advent of Buddhism also had a lasting and beneficial influence upon the content of Japanese literature. When the *Manyōshū*, or Collection of Myriad Leaves, was compiled in the Nara period we find Chinese influence paramount; but by the time the second collection of poems was made, as in the *Kokinshū*, the nation had invented a script of its own, and Chinese influence was not so prominent. Great as was the influence of Korea, China, and India on Japanese thought, literature and life, it is remarkable that there was no departure from the original mode of poetry with its five lines and 31 syllables. This is why the Japanese are accustomed to regard these short poems, or *Waka*, as the germ or protoplasm out of which the national literature has grown.

In its beginnings then Japanese verse is far superior to prose; but as time went on, a body of prose began to appear, showing a development in matter and style which must be reckoned as a great advance on the crude attempts in the *Kojiki*, the poetic notes of the *Nihongi* and the mere commentaries of that time. Some of these later developments took the form of diaries and tales, which for that reason have been given the name of *Monogatari*. When a popular poem came to be written, people would want to know something of the author and his meaning and the circumstance of the poet's inspiration; and thus arose the reviewer or critic with his *Monogatari*, a sort of story illustrating or explaining the poem or poems. These are sometimes called *Uta-monogatari*, or poem-stories. The *Nikki*, or diaries are more in the way of commentaries or explanations, composed to suit circumstances, the poems being arranged in such a way as to explain or illustrate the poet's career, examples of which are the *Kagerō-nikki* and the *Izumishikibu-nikki*. Thus the *Nikki* represents an arrangement or treatment of the poems in a biographical order, while the *Monogatari* is a character sketch in story form, something like Lamb's tales from Shakespeare; the *Nikki* being reminiscent of Sidney's Arcadia. The *Monogatari* in time developed—into a sort of historical novel, like the *Okagami* and the *Eigwa-monogatari*. The *Okagami* is interesting as an illustration of the growth of a dramatic element, the work being a story of the Fujiwara family, the dialogues showing considerable advance on previous forms, and the characters, one a patriarch aged 151 and another 140, romantically recalling the long gone days of their youth, the period when the Fujiwara were in the ascendancy. The author, evidently a man, is, however, unknown. The *Eigwa-monogatari* on the other hand, is the work of a female writer, also unknown. A very remarkable feature of early Japanese literature is its deep indebtedness to women, some of whom show a skill with the pen unknown to European women of the same period.

With the rise of the great clans, bringing military prowess to the fore, there is a corresponding deflection of literature in praise of the martial spirit, a trend particularly noticeable in the Kamakura period. Of this one of the best examples is the *Genpeiseisuiki*, taken up with the historic contest between the

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Heike and ***Genji***, not unlike that of the Guelphs and Ghibilines in Italy or the Wars of the Roses in Britain. The authors of all these early volumes, with characteristic native self-effacement, leave their names unknown to posterity. In the literature of this time is a deft adaption of Chinese to Japanese forms, combining the foreign ideographs, much resorted to by male writers, with the ***Kana*** native script, usually employed by women authors of that period. The Court at Nara and later at Kyoto, willingly yielded all administrative power to the military families, and gave itself up to literary and social æsthetics. This leisured ease resulted in a wealth of literary production that has added no little to the treasures of the nation. It was a time when learning for the most part consisted of familiarity with Buddism and poetry. But the grand courtiers and their gay ladies had a predilection for the muse, while religion was left to be looked after by the priests. The result was a loss to both. Literature fell into effeminacy and religion became a lifeless art; but the civil strife of the Kamakura period awoke the nation and set the leisured idlers thinking, and the outcome was a union of the two phases of life in a new literature, vigorous, chaste and speculative. The poetry of this time is burdened with a sense of change and uncertainty. There is, moreover, a strong infusion of the dramatic element, such as one sees in the ***Yōkyoku*** for example, wherein is noticed a mixture of religions and military sentiment, indicative of fraternity between the soldier and the priest. The old form still persists in poetry even though by this time the prose of the nation was quite reborn. The ***yōkyoku*** is all in ***waka*** verse, with its five lines of 31 syllabus, arranged, as 5, 7, 5, 7, 7.

By this time, however, there were not wanting signs of a desire, and even an attempt, to break away from the old, traditional, stereotyped verse form, or ***waka***. The latter consists of two parts, somewhat like a diminutive sonnet, as for example:

Idete inaba
Nushi naki yado to
Narinu tomo
Nokiba no ume yo
Haru wo wasuruna!

Though masterless my dwelling
When I am gone away
Oh, plum tree by the eaves
Forget not thou the spring!

the three upper lines being termed the ***kaminoku***, or upper phrases, and the other two, ***shimonoku***, or under phrases. The composition is difficult in the extreme, as success involves a wide knowledge of the national literature and life, as well as great expertness in selection of phrases. Coming down, as it does, from the age of the gods, the form is settled and sacred, and the content demands a theme serious and dignified. At the close of the Kamakura period, however, the growing spirit of individuality began to chafe under such narrow literary restrictions, and a new form of verse was evolved, known as the ***renka***, given over to lighter sentiment, and often indulging in jokes and even dramatic situations. Nor was the diversion limited to the form and content; the manner of composing these literary innovations was not without its amusing features, for one person would produce the first line, another the second and a third would add another, and so on, till the poem was complete. The ***renka*** was the natural outcome of a desire for greater freedom, especially for expressing the more superficial sentiments of life. It was, however, a direct development from the ***waka***, and differed only in content and the length to which it might be carried by repeating the verses. But by the time of the Tokugawa régime a further development was in evidence, known as the ***haiku***, a still more miniature form of only 17 syllables, the most distinguished poet resorting to it being Basho.

We are now in a period of new forms in Japanese literature, especially in verse, and another new development is seen in the rise of ***joruri***, which had a great vogue all through the Tokugawa era. The ***joruri*** was a kind of love ballad recounting the adventures of some hero

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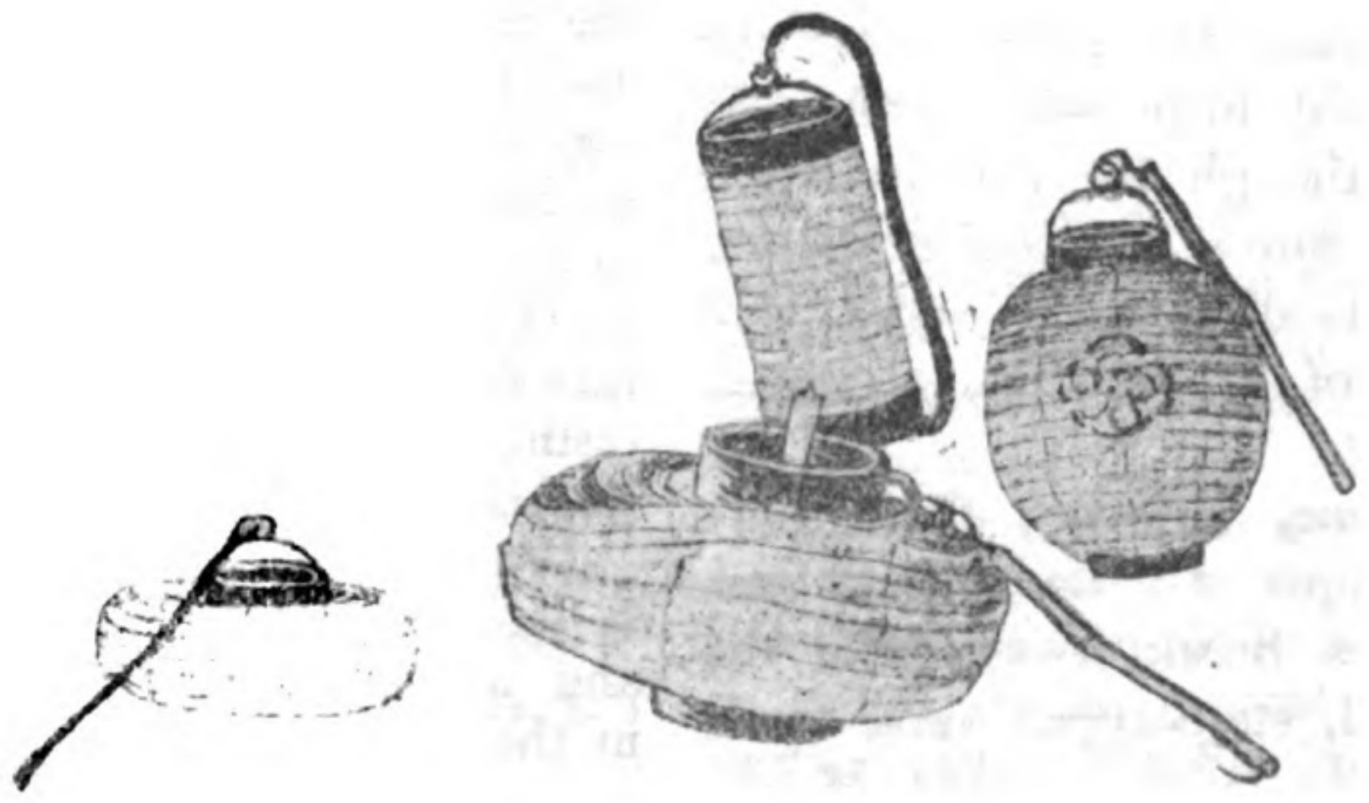
and heroine, and was to the common people what the *yokyoku* or *No* drama, was to the upper classes. The *renka* poetry was of too light and ephemeral a character to last, and after it gave way to the *haiku*, it quite declined, but *waka* and *joruri* still rule the masses, and the *tanka* verse is the true model of all Japanese poetical composition. It is regarded as a gift of the gods, which the nation will never abandon. In it the greatest poets of the nation have enshrined their most imperishable sentiments and convictions, including the late Meiji Tenno, one of the greatest masters of *waka*, that Japan has known. To the distinction of having composed a passable *tanka* verse, every self-respecting Japanese at some time or other aspires. Only in this way can one emulate in some degree the intellectual and social qualities of the Imperial Court. *Waka* is the most representative literary type of the Japanese mind. Like the *Yamato damashii* of which it is the cherished offspring, it has weathered the storms of age-long time. The civilizations of Korea, China, India and Europe have in turn overflooded Japan, and the untutored natives of the isles of the sea have from time to time poured into the land, but neither the national spirit nor the national literature, has been impaired. The one is the soul and the other is the voice of Japan.

It is, moreover, a form suited, as no other can be, to the Japanese language, which is essentially monosyllabic and of narrow range, having much less variation and flexability than the languages of the west. It has no accent and no distinction between long and short vowels, and in poetry employs no device of rhyme; but it is essentially metrical and musical, and aims at suggesting rather than dwelling upon truth. Long poems have been tried in it, but even great poets like Hitomaro, have not been able to make them either popular or permanent. In verse, as in other forms of soul expression, the Japanese mind does not regard it necessary to be wrapped in flames in order to know fire; or to take a hundred words to say "Love is sweet," and "Flowers are fair;" In words as in life art is seen as conspicuously in reserve as in floods of volubility. More may be seen through a pinhole than through a widow. If beauty cannot be seen, felt and enjoyed after it is suggested by a *tanka* verse, than it cannot be had at all. Such is the sentiment of the Japanese muse, and with most of the nation it carries conviction.



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PROGRESS OF JAPANESE LACQUER INDUSTRY

JAPAN has long been noted for her achievements in the art of lacquer work, among which are to be found some of the most perfect that have ever issued from the hands of man. In fact the Japanese are alone in the effectiveness of their processes in producing one of the most unique artistic manifestations of the Far East, and their lacquer work is still among the most delicate and beautiful treasures that can adorn a cabinet or enchant the eye of a collector.

The origin of lacquer work in Japan appears somewhat obscure, for it goes back to the beginnings of Japanese history. Tradition has it that somewhere in the first century of the Christian era in the reign of the Emperor Keiko, Prince Yamato Takeru ordered some lacquer work from one Yukaishi Sukune; and that the descendants of the family continued to pursue the same art, the name being changed to Urushibe Muraji, meaning Muraji the lacquer artist. At this time and for long after, the work does not appear to have had any ornamental character, as the use of colours had not yet been introduced and the works were simply the common utensils of everyday life. From Chinese history we learn, however, that from the sixth century at least Japan was regarded as the land which excelled in the art of lacquer work, and the presents in that material sent to the Court of China were greatly admired. During the reign of the Emperor Kotoku in the seventh century there was a regulation that the coffins of certain officials should always be covered with lacquer, which indicates the development made in the art up to that time. But long before this lacquer had been appreciated for its durability and for its applicability to the purposes of daily use. In the Todaiji temple at Nara there are lacquer boxes containing manuscript prayerbooks, which are said to be as old as the 3rd century. In the *Engishiki*, a list of articles compiled by the *sadaijin* Shihei in the year 380, there is mention of red and gold lacquer, showing that the element of art had already begun to enter into work in lacquer. The *Genji Monogatari* speaks of a new kind of lacquer that had appeared in the Nara period known as mother-of-pearl, which proves that by the ninth century there was considerable wealth and variety in lacquer decoration. The use of vermillion in making red lacquer now added much to its capacity for ornamental decoration.

The greatest patrons of the art were the Imperial Court and the Buddhist temples, especially in requiring lacquer furniture. The Emperor Mommu in the eighth century required all artists to sign their names on their lacquer work so as to discourage inferior products; and at the same time all land-holders were commanded to plant from 40 to 100 lacquer trees, according to the size of their domain, the planting to be done once in every five years. The art was further encouraged by the new custom of receiving taxes in lacquer instead of rice, the ordinary means of payment. When princes and nobles began to wear crests these were usually painted on tablets made of lacquer. The oldest authentic lacquer object in Japan is the sword of the Emperor Shomu, 724 A. D., the sheath of which is in black lacquer with

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a flower design worked in gold dust and again covered with polished black lacquer. This is preserved in the Todaiji temple, which has also many other ancient lacquer objects.

At the end of the eighth century when the Emperor Kammu removed his capital from Nara to Kyoto much attention was given to promoting interest in the art of lacquer, and sword scabbards decorated with it came into general use. In the year 894 among the presents offered the Emperor Nimmio we find a beautiful piece called *Hyōmon-no-Zushi*, after the design of Hyōmon, which mode has since come to mean the art of polishing lacquer with a mirror-like smoothness of surface, after the encrusted designs of gold and silver have been put on the lower layers. By the middle of the tenth century the custom of decorating the apartments of princes and nobles with lacquer had quite come into use. Toward the end of the century there appeared a new mode known as *okiguchi*, which consisted in binding the edges of the lacquer articles with silver, tin or lead. In the beautiful old temple of Chusonji in the province of *Rikuzen*, erected about 1087 there is a good example of ancient lacquer work, especially in gold powder and mother-of-pearl. In the middle of the 12th century the walls of the Imperial palace were decorated in *nashiji-nuri*, a new method with stones and mother-of-pearl set in lacquer. About 1169 came into vogue the decoration of the wheels of chariots and other vehicles with lacquer. By this time the lacquer artist was so highly esteemed that it was no uncommon thing to find him a guest at Imperial banquets. During the Kamakura period some of the more famous artists came from Kyoto to the shogun's capital, establishing a new school known as the *jidai-makiye*, or classical school; and later under the influence of the house of Ashikaga the Higashiyama school came into prominence, and was noted for its gorgeous designs. Hideyoshi, who had a passion for all objects of art, was a great patron of the lacquer artists, and during his time the art made much progress, the best products of the period being in what is known as *tensho makiye*. During the Tokugawa period the art made wonderful development, and so extended in vogue that almost everything could be done in lacquer, even to the most common utensils of daily life. Progress in design had made marked improvement. The artists were now no longer content with conventional objects such as birds and flowers, but aimed at depicting temples, landscapes and even human figures. It was during the Genroku period (1688–1704) that lacquer art reached its highest perfection on Japanese soil. The achievements of this time have never been surpassed. On the occasion of the Vienna Exhibition the Imperial government sent a lacquered book-stand; and when the object was on its way back to Japan the steamer was wrecked and the book-stand was for some time under water. After it was rescued it was unchanged in colour, while the other lacquer objects, of later times, were changed almost beyond recognition. This shows the superioity of the work of the Genroku period.

Though in recent years the art of lacquer work has improved in delicacy and design, and is in many respects richer and more elaborate than in former days, it does not seem to command the same value or to reveal the same artistic merit as the work of the old masters. Up until a few years ago the artists were content to follow slavishly the old methods of design and workmanship; but the public got tired of imitations of the old masters without their merit; and now the workers in lacquer are apparently endeavoring to produce bolder and more animated designs based on natural objects, as more calculated to please the eye of the foreign collector. They are considerably hampered, however, in their ambitions, since the pigments at the disposal of a lacquer artists are very limited, and the artist is thrown altogether on his own taste and ingenuity. Though patrons of the lacquer art are to be found all over the civilized world, it is interesting to note that the Imperial Court of Japan is by far the largest purchaser of the really fine work of the greatest artists. Al-

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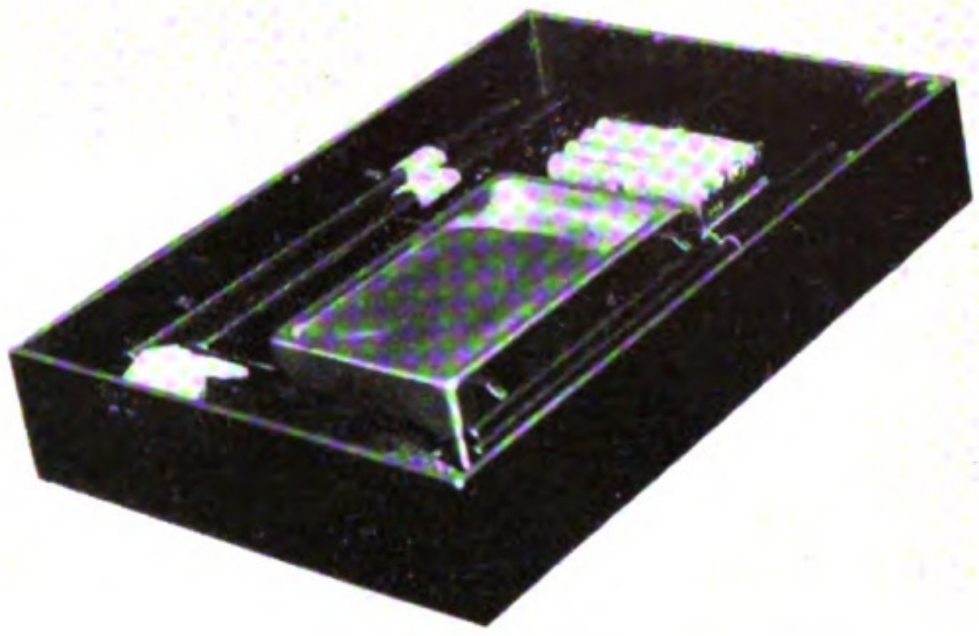
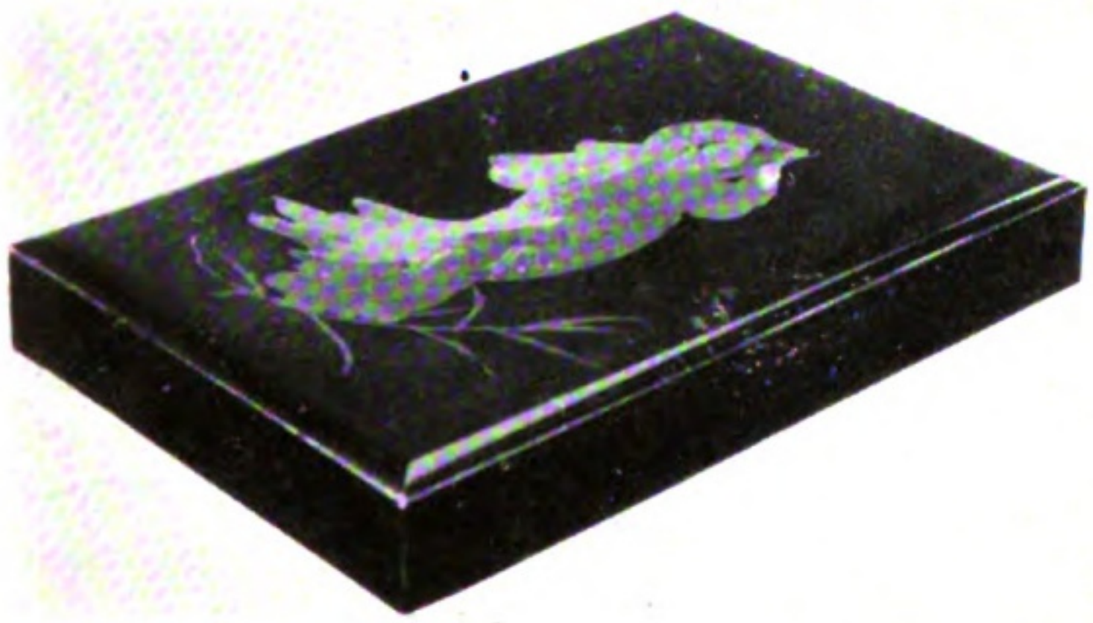
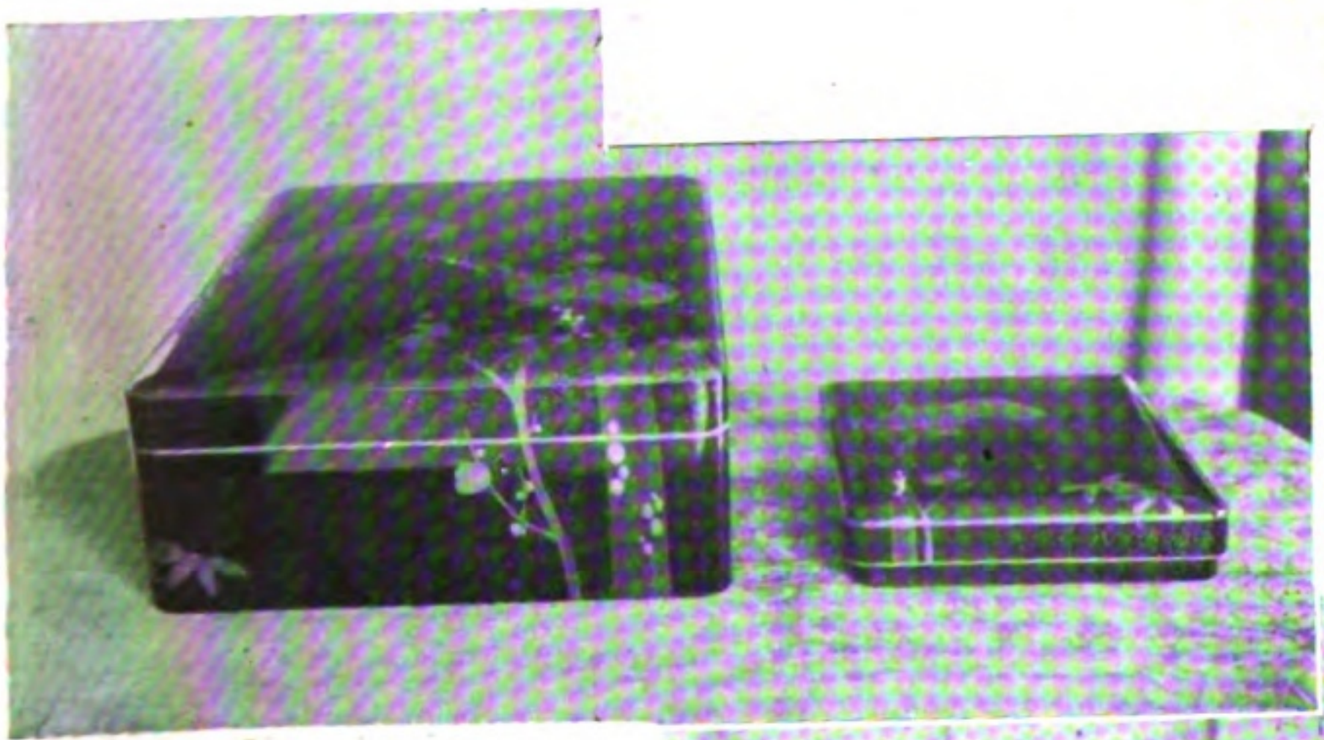


INK STONE



COVER

POEM AND LETTER BOXES



DOCUMENT BOXES

WRITING TABLE

MODERN JAPANESE LACQUER. *Travaux modernes de lacque japonais. Moderne Lackarbeiten.*

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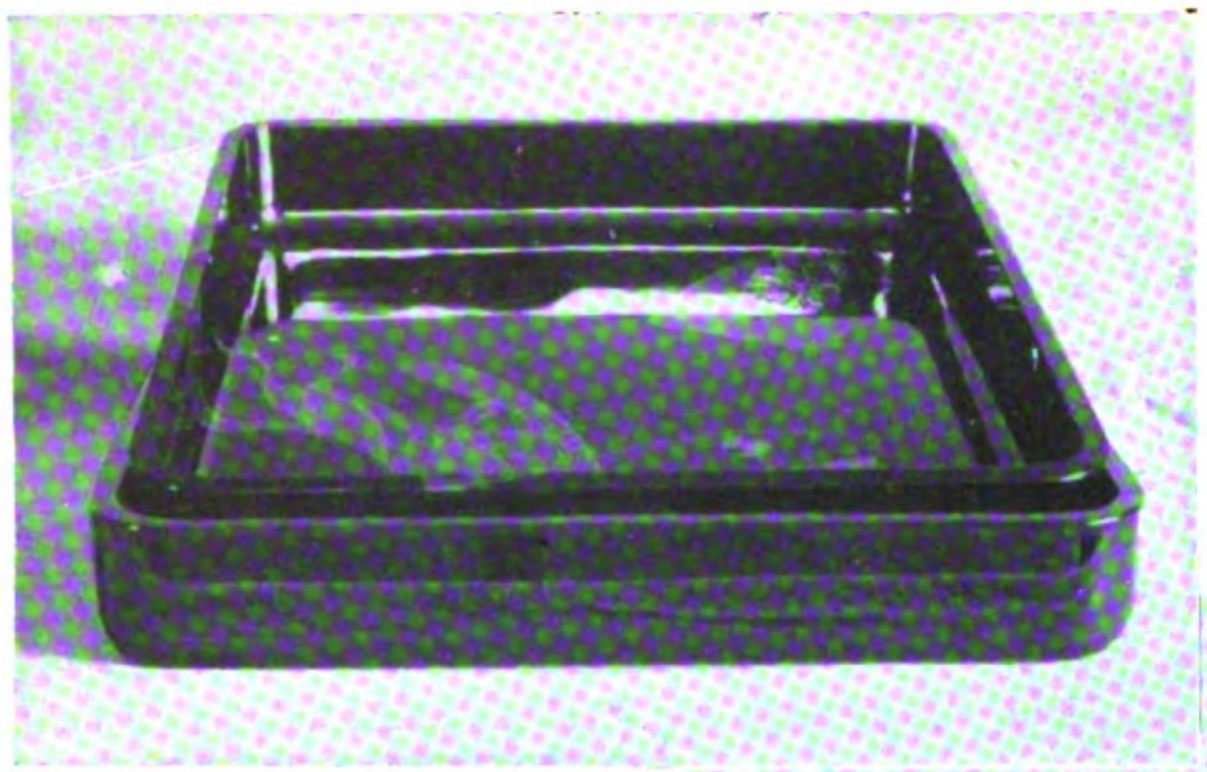

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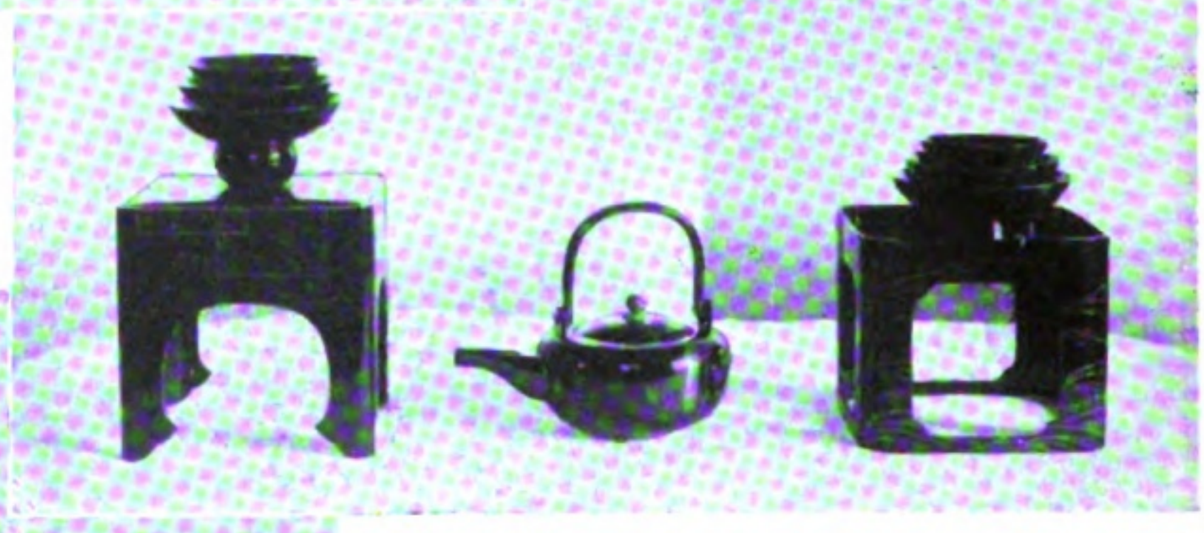
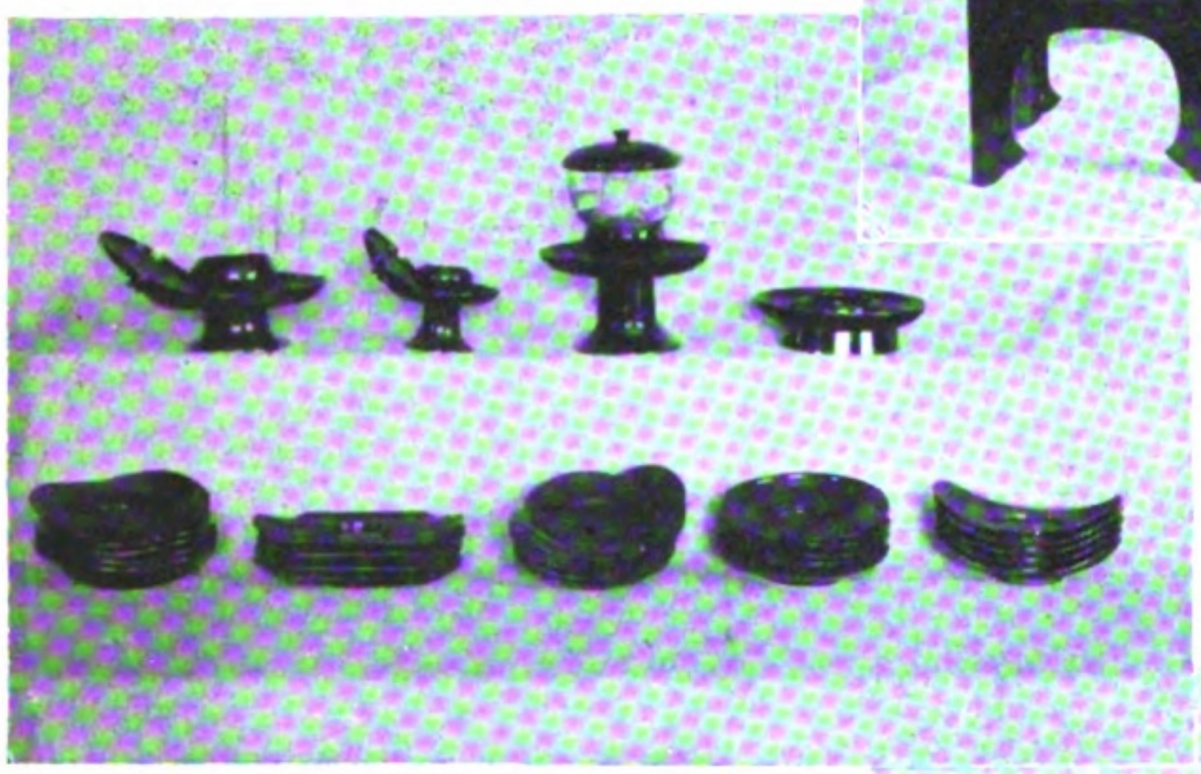
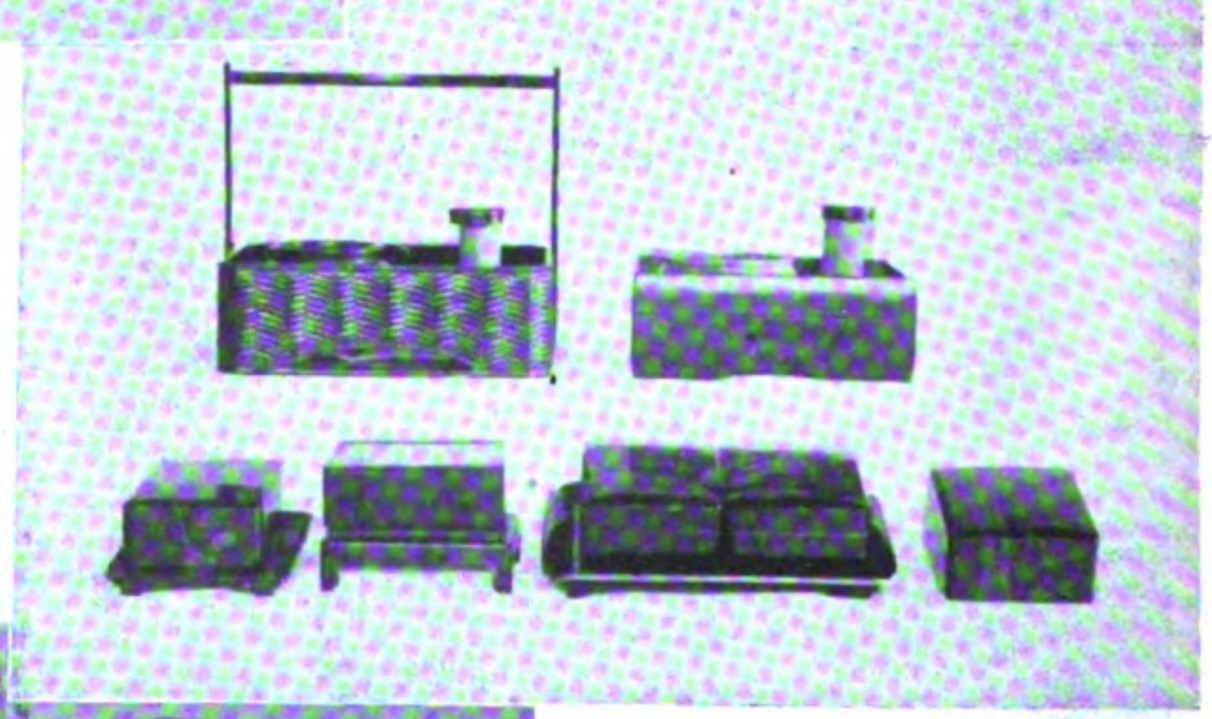


CUP STANDS



SAKÉ SET



SMOKING SET

NEW YEAR SAKÉ SET

MODERN JAPANESE LACQUER. *Travaux modernes de lacque japonais.* ***Moderne Lackarbeiten.***

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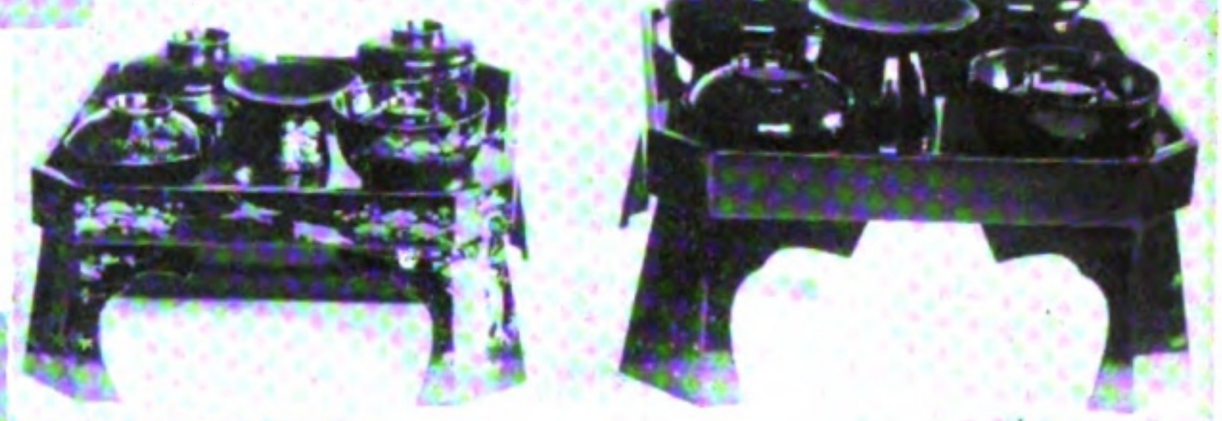
JUBAKO



SMALL DINING-TABLES

SOUP BOWLS

FINGER BOWLS

SAUCERS

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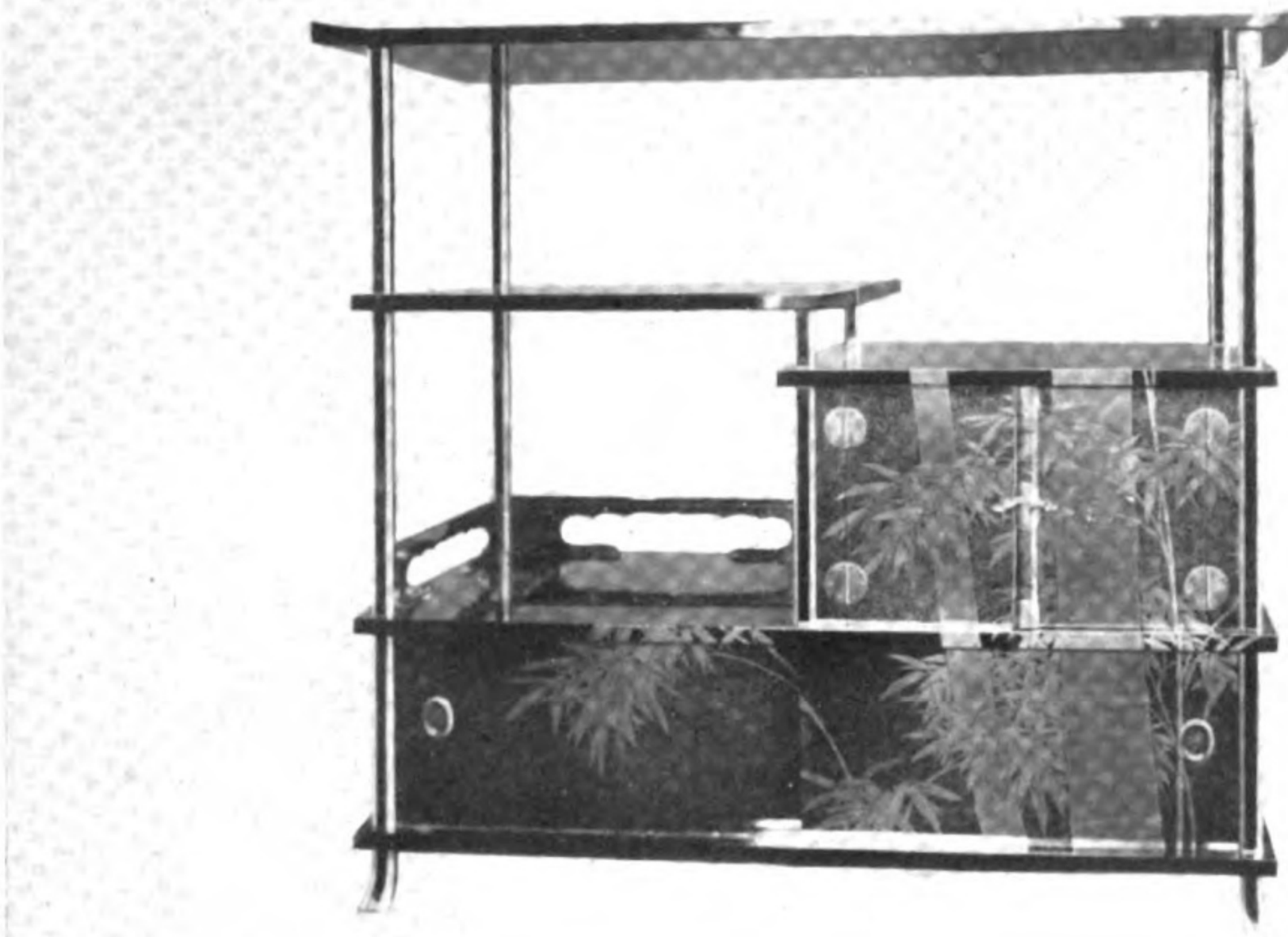
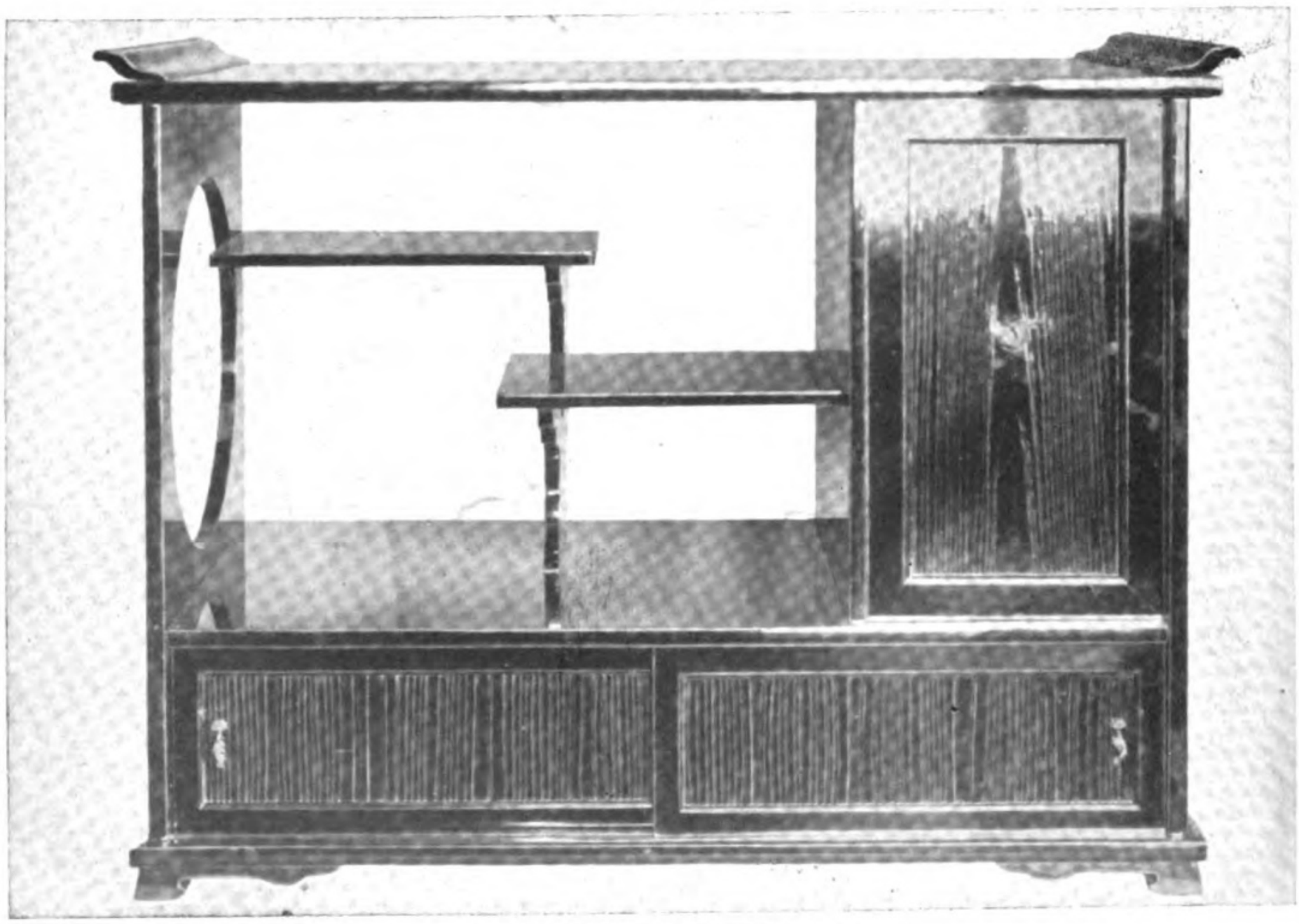


MAKIYE FINISH



SHUNKEI NURI FINISH

LACQUER CABINETS. *Traraux modernes de lacque japonais. Moderne Lackarbeiten.*

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most ninety out of every hundred objects of this quality from the hands of the first-class artists are taken by the Emperor, not for his Majesty's own use, but as gifts to distinguished subjects at home and distinguished personages and potentates abroad.

One great drawback to the lacquer industry is the growing scarcity of lacquer in Japan and China. Japan has hitherto been accustomed to depend on China to make up the deficiency, but this can no longer be done, and the authorities are now turning attention to the matter of planting more lacquer trees. The best centers of high grade lacquer at present are Tokyo, Kyoto, Kanazawa, Osaka, Aizu and Shizuoka. The present annual production of lacquer ware is valued at some 8,621,703 *yen*.

In the little town of Kuroye in Kii, lacquer has been made since 1585 when Hideyoshi attacked the temple of Negoro, and the priests fled to Kuroye, putting in their time of sojourn there by practicing the art. The inhabitants took it up and have ever since carried it on. It does not command a very high price, being in three simple colours, red, black and blue, and rather crude in workmanship, but it is cheap and has a large sale throughout the country districts.

The history of lacquer manufacture in Shizuoka goes back to the building of the Sengen temple in 1624, when a number of artists in lacquer were employed and left a permanent impression on the neighbourhood. When Commodore Perry visited Japan some of these lacquer workers brought their wares on board the American ships and met with a very sympathetic reception. Soon after this, lacquered tables, bookcases and other things began to be exported to America and Europe. In 1871 the value of the lacquer products in Shizuoka totaled only 80,000 *yen*, but last year it amounted to 835,000. Foreign firms in Kobe and Yokohama place their orders usually with the Shizuoka manufacturers, as the work is cheap and the art of a taste to suit foreigners, though from a native point of view somewhat crude.

Lacquer manufacture has been carried on at Aizu since the middle of the Genroku period. In the middle of the 18th century a number of the Kyoto artists migrated thither and had a beneficial influence on the art. At one time the foreign merchants at Nagasaki used to go to Aizu for their lacquer ware. In time the production of inferior work greatly reduced the demand for Aizu lacquer, but the output is still quite extensive and Aizu prides itself on having been the first to export lacquer abroad.

The manufacture of lacquer in Yokohama was started by a German, but he did not succeed, although he engaged experts from Shizuoka and Aizu; and after he closed down, the workmen kept on the work under their own auspices. The Yokohama artists have turned out some good work, and are still busy supplying a large demand. Tokyo also supplies the trade with an increasing production. The total value of exports in lacquer now amounts to about 1,136,392 *yen* annually, England being the largest importer. France and Germany are fast coming up, however, and there is every indication that exports this year will be larger to France than to Britain. There is hardly a country in the world to which Japan does not export lacquer. In the new world the United States is the largest purchaser.

It is to be regretted that in so brief a survey of the situation the work of individual artists cannot be dwelt upon, but that would involve a history of Japanese lacquer, which is long and complicated, thought intensely interesting. It would show how through the centuries the art became a vital one with the Japanese, one in which the spirit of the master speaks through his personality. To take up the achievements of the great masters and individualize them, so as to think of them as examples of soul expression rather than the products of certain times and places, would be a duty instinct with pleasure, since it would bring one into life contact with such artists as Ritsuō and Kōrin, Kajikawa and Koma, their continuators and successors; for in no other art does the personality and influence of the master speak so directly to the eye as in Japenese lacquer.

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THE BYGONE SPLENDOR

NOW that the days of the *daimyo*, are forever gone the elders of modern Japan are at times wont to recall the bygone splendor, and ponder over the gorgeous and stately processions of the territorial barons to the Shogun's capital, with the whole nation kowtowing at their feet. The word *Daimyo* literally means 'great name;' and truly they were great in more than name, for they commanded the wealth and awe of the nation for more than three hundred years. Under the Tokugawa régime which lasted from 1603 to 1867, all feudal lords with an income of ten thousand bales of rice were entitled to be called *Daimyo;* and the richest of them, the Lord of Kaga, had an annual revenue of more than a million bales. There were about three hundred of these territorial lords in all; and they held sway until their disbandment at the Meiji Restoration. For over 250 years they ruled Japan in peace; and it is a marvel that in so brief a space as the Restoration a power like theirs should have completely passed away.

After many years of civil strife the whole nation was at last united under the Tokugawa family, Iyeyasu having assumed the leadership, and he established his capital at Yedo. He divided all Japan into more than 250 petty and semi-independent states, ruled by *Daimyo*, whom he made responsible for all that went on within their domains. The Tokugawa government reserved the eight provinces of Kwanto, east of the Hakone pass, under its direct control; and the lords of the other provinces were so allotted that those most likely to intrigue and give trouble were placed at distances remote from one another. For example, the lord of Satsuma was at the extreme south, while his equally powerful colleague, Mori, was placed in the far west, and another great *daimyo* the lord of Kaga, was further north. Should any two neighbouring barons show signs of disaffection or independence, their places were shifted so as to have a stranger between them.

In order to retain supreme control over the various *Daimyo*, they were required to present themselves before the Shogun at Yedo once a year, as well as to have city residences there, where their wives and families were to live as hostages for the good behavior of their lords. The annual processions of the *Daimyo* from their various fiefs far or near were occasions never to be forgotten. The fame of the feudal lord depended so much upon the show of wealth and splendor he could make, that each was ever anxious to outdo the other. These processions represented a display of pageantry so gorgeous that the Lord Mayor's show of London would be child's play in comparison. The *Daimyo* did not have a carriage, but a beautiful gold-lacquered carrying-chair called a *norimono*, the body of which somewhat resembled a cab with doors and all, large enough for the great man to sit in comfortably, and carried by a number of men. The *norimono* was preceded and followed by armies of retainers and officials, chiefly *samurai*, with their two swords, who were the terror of the districts through which the procession happened to pass. As the long line of warriors moved along outrunners kept well in front clearing the

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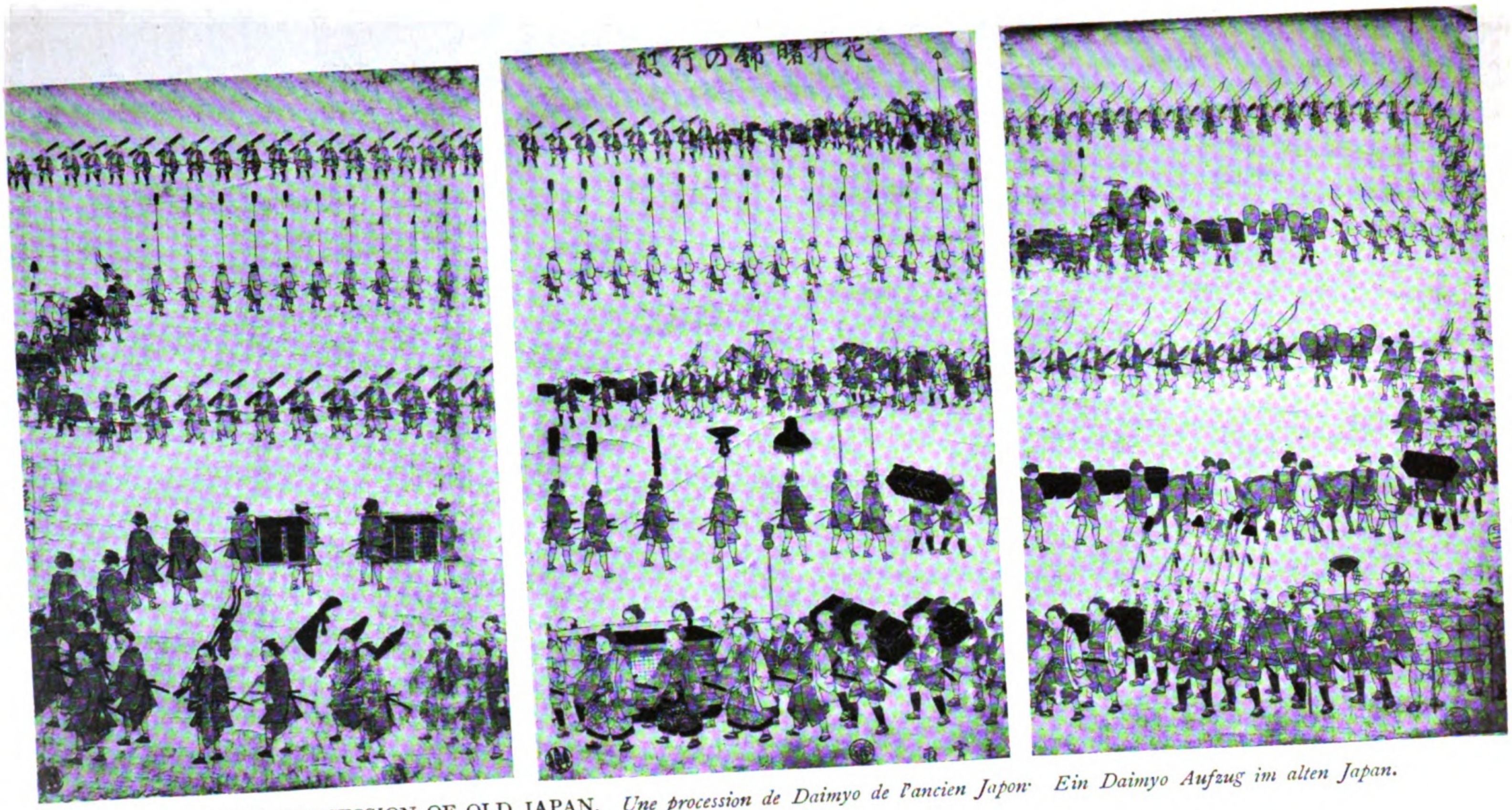

A DAIMYO PROCESSION OF OLD JAPAN. *Une procession de Daimyo de l'ancien Japon. Ein Daimyo Aufzug im alten Japan.*

WEAPONS AND OTHER PARAPHERNALIA CARRIED IN DAIMYO PROCESSION

1. DAIMYO OF OWARI 2. KISHU 3. KAGA 4. SATSUMA 5. CHOSHU 6. GEISHU

Armes et accoutrements d'une procession de Daimyo. *Waffen and Trunktuecke aus der Daimyo Zeit.*

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way and calling on the people to be ready to kowtow as the procession passed. People for the most part were so in terror that they ran away and hid themselves till the affair was over. Women and children crouched in the corners of their houses and dared not peep out even through a crack in the wall or from behind a blind. When the procession arrived the *samurai* commanded all in sight to go down on their knees and prostrate themselves before the passing *norimono* of the lord, and if any one hesitated or so much as lifted his head to look out from the corner of an eye at the august presence, he was cut down or beheaded in a jiffy. The most unpardonable crime was to cross in front of the procession, which always meant instant death. It will be remembered that once an Englishman did this when the lord of Satsuma was passing through Kanagawa, and he was forthwith despatched by the two-sworded men. The British government demanded satisfaction from the Prince of Satsuma, but he simply replied that the retainer had only done his duty in disposing of the offending foreigner; a native would have similarly suffered, and why should a foreigner be more leniently treated? Consequentiy the British were obliged to send a squadron to Kagoshima and bombard the town before compensation could be secured and due apology made.

Among the various objects of art in the procession the most conspicuous were one or more richly lacquered dress boxes, with crests on them, borne in front to indicate the name of the *Daimyo*. These gorgeous processions annually streaming into the Shogun's capital from all corners of the Empire were but symbolic of the mighty power centering in Yedo where the great Shogun ruled in state. Should any *Daimyo* so far forget himself as to neglect anything in relation to this yearly tribute of respect to the Shogun, he was very quickly reminded of the act of remissness, and the place he occupied soon knew him no more. The expenses of these annual processions to the capital were enormous, and from the Shogun's point of view, designedly so in order to reduce the power of the feudal lords. But a good deal of the money was left with the people along the route, and the result was in some measure beneficial to the country. Money that otherwise might be hoarded was thus put into useful circulation. Another object the Shogun had in view was to make Yedo a rich and thriving city, worthy of the *bakufu* government. The place had formerly been a tiny fishing village at the mouth of the Sumida river; but when Iyeyasu selected the site for his new capital it began to grow at a rapid pace, but none too quickly to please the Shogun. Ota Dokwan, a famous warrior, had already built a castle there, but no one supposed Yedo would ever have amounted to anything until Iyeyasu set his eye on it. The ancient glory had for centuries hovered around Kyoto, the Imperial capital, and now the Tokugawa name must be glorified by encouraging the northern city to emulate the seat of Imperial rule. The scheme of having all the 300 *daimyo* keep up residences in Yedo did much to bring about a great increase of population, especially in retainers and trades-people.

The *daimyo* processions to Yedo were strictly regulated in size according to the status of the feudal lord. The larger *daimyo* were attended by some 20 mounted *samurai*, about 150 on foot, and

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from 250 to 300 retainers of the clan. Implements of war were much in evidence, and, as already suggested, were not always merely for ornament. There were long lances in their bearskin sheaths, and halberds in their scabbards, long-handled and gorgeous umbrellas, with sticks and clubs galore. The decorations and formation were not absolutely uniform, however, each potentate being left sufficient discretion to adopt what he thought best to p'ease individual fancy, and in this way his identity was at once recognized. As the out-runners cried "*Shita ni!*" (down on your knees!) the name of the approaching great one was immediately recognized by the crests on the clothes of the retainers. There was also a retinue of personal servants of the *daimyo*, such as teaservers, physicians and cooks, with treasurers and accountants. Toward the rear of the procession came a second *norimono* bearing the prime minister of the province, with his appointed retinue.

But as time went on the *daimyo* and their people grew weary of this exacted worship of the Shogun, and jealous of the power he usurped over the Imperial Court at Kyoto. The real authority that ruled Japan was that vested in the Emperor, and the nation felt that the awe demanded of the Shogun was after all but a farce and a make-believe. Consequently when the moment came for restoring formally the seat of authority to Kyoto the change was easily brought about. From the beginning the Prince of Satsuma and the Prince of Choshu had obeyed the Shogun only because they had to; but their real allegiance went to Kyoto. The transition and transformation come about so abruptly that there is scracely any parallel for it in history. The whole thing was done in about 15 years. The *daimyo*, as such, passed away; but they were not lost to the nation; they were made nobles and pensioned off, and today they form with the old *kugé* of the Imperial Court, the aristocracy and the governing class of the Empire, the right-hand men of his Imperial Majesty, the Emperor.

A VISION FAIR

Across the bridge, with scarlet lacquer glowing,
That o'er the Katashiu's stream is laid,
All trippingly a tender girl is going,
In bodice blue and crimson skirt arrayed.
None to escort her: would that I were knowing
Whether alone she sleeps on a virgin bed,
Or if some spouse has won her by his wooing:—
Tell me her house! I'll ask the pretty maid!

Anon

Tran. by B. H. Chamberlain

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THE SOUL OF JAPAN

By DR. J. INGRAM BRYAN

A GREAT deal has been said and written about the soul of the East, much more than is capable of either proof or credibility. But the spirit of the oriental still awaits adequate and scientific interpretation. Mr. Percival Lowell, perhaps has made the most elaborate and ambitious attempt in this direction that has been undertaken, yet who that has read it, does not feel that it is for the most part a mere array of facts and impressions with scarcely more than a fanciful interpretation. Professor Basil Hall Chamberlain was not far wide of the mark when he estimated the work as "a brilliant array of metaphysical epigrams to prove that Japan has no soul, or at least, has no individuality." This attitude is but to confess ignorance of the East, to interpret which one must know it as the East knows itself; and who, save an oriental, is sufficient for this?

Many prophets and wise men have arisen out of the East, and it is to these we must go for light upon the oriental spirit. When the West has done something to grasp the message of the great souls of Japan, China, India, Persia and Palestine, and especially of the latter, there will be a closer approach to the soul of the East. Christianity has been so Westernized, and in the process, often so paganized that it has lost much of its oriental spirit, so that on occidental lips and in Western lives, it is scarecely recognizable as a light from the East. But no alien accretions can deprive it of its intrinsic sunrise quality, and it yet may prove a medium by which the East and West can arrive at a mutual understanding. It may be indeed that some day a prophet will appear to show what part of the sum total of truth the East has contributed to humanity.

Now, while one is free to admit that the heart of the East is not essentially different in its humanity from that of the West, yet there is no such certainty that the Oriental soul is not of a uniquely divergent genius. The Oriental Spirit has an individuality more distinctive and vigorous than even the spirit of the West, Professor Lowell, notwithstanding. The soul of the East, unlike that of occidental conception, is a positive spiritual entity: it is not deemed to be some vague eternal spectre independent of the body. The average inhabitant of the West, so far as he has any definite conception of what is meant by the word soul, thinks he knows what soul is *not*, but he has no such clear notion of what soul is, in the way that an oriental has. From childhood he has been taught to regard the soul as in some measure opposed to the body, the latter being rather inimical to the former. The body may perish, but if the soul be saved the whole man is saved.

True, in recent years there has been in the newer countries of the West, a wholesome reaction against this pagan notion of the inferiority of the flesh, a reaction due no doubt to the oriental element left in occidental Christianity. But for centuries this idea of the body being independent of the soul and inferior to it, underlay the public and private morality of Europe.

Since to the average Western mind the soul always meant something supernatural and ecstatic, hardly in any sense a human entity, the European mind naturally began to turn away from spiritual things as soon as it fell a prey to materialism. Consequently an increasing number of occidentals have now no use for the soul. But Christianity, being of the East, laid supreme stress on the importance of the human soul, without a true consciousness of which there can be neither morals nor art, nor even civilization. For this great truth the East stands, and has stood from time immemorial. There can be no true art without spiritual conception, and there can be no spiritual conception without soul consciousness; hence the decay of art as religion weak-

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ens under the glare of soulless science in modern Europe, and the blight is extending even to the East. The rise of philosophers like Bergson in France and and Eucken in Germany represents the expiring struggle of Western civilization to preserve its soul alive. How strange will it be if in this respect the soulful east may yet have to come to the rescue of the west!

This inferiority of the occidental conception of soul is reflected very distinctly in its under-estimation of faculty, especially the *will*, which has resulted in great artificiality in Western life. This is conspicuously so in art, religion and morals, leading to abounding hypocricy and make-believe. In Western morals the suppression of the will is vital; and so in European art will is absent and tame Concord reigns supreme. The western theory of art is the result of having lost touch with soul. Consequently music, painting and poetry are bound to laws which no will can either modify or counteract. And this artificiality enters into the whole of life, making it a dull mechanical conventionalism which in turn demands some sort of artificial stimulation to make it interesting, and the result to human evolution is fatally arrestive.

But in Japan and other oriental lands, where men in some degree have found their souls, the will has free play in all the ways of life. To the oriental the body is the natural home of the soul and the chief center of its activity. Certainly there is no disposition to be ashamed of the body, but a dominating knowledge of how to employ it as a means of psychic enjoyment. The oriental practice of meditation is almost unknown in the West; or if known, is but a device of monks and ascetics for merit or penance. In Japan a great soldier will spend weeks in a temple under some noted religious teacher practising *zazen*, with a view to bringing the body and the soul into due accord with the will, so that the whole may successfully overcome the evil of the *dwelling mind*.

It is altogether probable that the present accidental reaction in favour of athletics and outdoor sports generally, represents the natural struggle of the human spirit to retain the body as the proper sphere of soul activity. And doubtless the hard materialism of a great deal of modern Western music is a further indication of revolt against the extremes of the harmonic theory imposed by the popular will-less symphony. But Western education is still for the most part mechanical and spiritless. In England the existence of the soul is still recognized in church schools; but it is to some extent neutralized by the removal of children at any early age from home and parental influence only to be forced into the spiritless routine of mechanical theory and barrack-like existence. The Montessori system, recently arisen, is an attempt to return to nature, a cry after idealism and the soul. The occidental system of education was imported holus-bolus into Japan; but it is not at home here, and already there is a cry for reform or for a substitution more conformable to the free human spirit.

Perhaps it is in the realm of art more than anywhere else that an absence of soul leaves nothing but the lifeless shell. All true art aims at expression of soul through the senses; but most Western art to-day seldom gets beyond the senses; the end is lost in the means; the artist in the process. With the oriental artist, whether he be poet, painter or musician, the means are invariably subservient to the end. The object arrived at is accomplished, which is soul expression. This is seen more especially in Oriental music, which, as compared with that of the West, is less technical, but more sentimental. It is a strain, not based on some elaborately worked out harmony, but on experience and truth; for when the soul is permitted to express itself without hypocrisy, and run up and down the scale of human emotions, the result is naturally anything but harmonious; and if modern music is to express the human cry of the modern multitude it must more often be a nerve-shattering wail, echoing the undertone of sorrow, injustice or triumph that thrills the heart of humanity. The music of the West is not of this world; it gives no pain to the ear; and likewise Western painting aims to please the eye; but Oriental art embraces *all*

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the emotions of the human spirit whether agreeable or not.

The divergence between the soul of the West and the soul of the East in respect to music is due partly to a conflict of conception; for the occidental mind is accustomed to regard musical sound as the result of something mechanical, the operation of a wind, of a stringed instrument or a voice. Now, in the East musical sound is always thought of as an expression of soul. The Indian calls musical sound ***vitalized air***, or vibration produced by heat. In China they say a musical tone is an ***animated sound***, or a fertile sound, which means that it is ***intensity*** that decides the quality of a sound. And so in all Eastern art it is the ***intensity***, the ***animation***, the fertility, that expresses the life and soul.

If we can but get a true notion of the oriental point of view as regards music, it will greatly assist us in appreciating the eastern conception of soul-expression generally. To the oriental mind music does not, as with us, procceed from one sound to another, but has respect closely to the shadings of one single sound, produced by its varying intensity, so that a musical sound has the virtue of reproducing itself. Those shadings of a single sound are what the oriental calls rhythm. But in Europe this is supposed to be produced, not by measuring the intensity of the sound, but by measuring the time between the sounds, something that has nothing at all to do with sound. That this occidental barred-measure system does not naturally belong to music may be inferred from the fact that it was an artificial invention introduced into European music in the 16th century in order to keep voices in unison; but it has no legitimate place in the art where accent should be the real guide. And so throughout the art of the East, it is ***intensity***, not measure or size, that reveals the soul. And yet we are asked to believe that the East has no music, no individuality and no soul!

And thus it is that an adequate degree of familiarity with the spirit of oriental art and life reveals a people sensitively soul-conscious, whose ideals and achievements, art and action, tell soul experiences and indicate a master spirit. Even the sword is a symbol of something spiritual; it is the soul of the ***samurai***, and only a man of soul knows how to use it. The true victor is he who wins without hands. All achievement is the result of soul. All oriental art is concerned with living things, and aims at a better uuderstanding of life.

But it lays more stress on the wine of life than on the vessel that serves it, important as that must ever be. It cares naught for unique experiences: life, death, love, valour, are its spheres of revelation, for these appeal to living men. In every common fact of life there is a mystery of which it is the task of the artist to make men aware. The artist takes these facts and lifts them into the realm of soul. A good deal of Western art does not come up to this ideal. Much of the music there appeals to no sentiment of which man is cognizant. Many of the modern paintings are mere puzzles; and a good deal of western poetry is enigmatic. But in the East art is of the things of life. It suggests the infinity that ever surrounds time and circumstance. It helps us to understand and appreciate some truth of life better than we have done before. There is, of course, evidence of the weak side of human nature; and Eastern art sometimes stoops to flatter man's inferior

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emotions and passions, making every man a hero, that even the lowest may be pleased with himself. The old idea that valour and victory are of Heaven is declining, under the blighting influence of Western atheism. With the influx of Western thought and inanity there comes an occidental tendency to dyspepsia and a craving for prediges ted foods, and some are consequently beginning to demand *ready-idealized* art, flattering with a sense of vagueness that passes for beauty. The new age of rush leaves little time for thinking, or cultivation of the pleasures of the imagination. Consequently art is suffering no less than life itself. If this continues Japan will be richer in machinery but poorer in mind, wealthier in gold but smaller in soul. With this sudden revolution of thought and circumstance the nation awaits new artists, prophets and teachers to deal. The vital question of the hour is whether Japan can modernize without losing her soul. Will she abandon her old-time noble exercise of soul for the hard concrete facts of modern materialism? Will the hand of the oriental artist lose its cunning, by which in the figure of a single blossom, in the lines of a hill overshadowing a lake, in the drop of a waterfall, was revealed a more enduring vision of the infinite than in all the elaborate and complicated painting of the West?

It is not easy to believe that Japan at least can ever permit to wither the *yamato damashii* to which she is indebted for her greatest and most enduring distinctions. So long as she courageously exalts what is noble and elemental, and shows sympathy with everything that lives, retaining a passion for the radiant face and form of truth, Japan will continue to possess her soul.

AN ENDLESS DREAM

I've dreamed this dream for well-nigh eighty years:
Countless eternity, on either side,
Seems a short nothing to the long-drawn dream!

Kaibara Ekiken, 1630-1714

Tran. by the late Prof. Arthur Lloyd

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JAPANESE IMMIGRATION TO THE SOUTH

By COUNT OKUMA

PERSONALLY I have always been in sympathy with the policy of promoting immigration and encouraging commerce and industry for the benefit of our rapidly increasing population. The Japanese have from the beginning been a migrating people; and to-day there is hardly a country where they are not in some way represented. Lately, however, certain countries have shown a dislike to our immigrants; and in Canada, America and Australia they would fain turn us out altogether. The situation now is that the very places where our people like most to go and settle, are the places they are least wanted. One thing is certain: if there are certain countries who are ashamed to admit Japanese immigrants, these immigrants have no reason to be ashamed of their own country, for, to-day it holds as proud a place as any among the great world powers. We are indeed placed in an anomalous position: blamed for revealing a disposition not to settle permanently in other countries, and then refused the privilege of doing so by being denied the right of land ownership. Just as the *neuriche* in Japan refuse to mingle with the common people from which they have separated, so the so-called white people refuse to mingle with the Japanese to whom they have so very recently become superior.

It is now quite in order to ask how it is that a people admitted to be a first class nation should thus be treated with disrespect and looked down upon as inferior to the races of Europe. It is no doubt due in a great measure to occidental race-prejudice, rendered more acute by further differences of colour and civilization. So long as it is possible for one people to approve of what may be quite repugnant to another, there will remain the dreadful and hideous gorgon of race-prejudice to mar the relations of one country with another with which it would fain otherwise be friendly. It may be too much to expect that the white people will recognize that differences of manner and custom do not necessarily mean ill-breeding and low character; but this change they must be prepared for if our people are to receive justice at their hands. Difference of language, too, leads to much misunderstanding; for unless people can express their thoughts accurately and clearly they cannot expect others to understand them. Yet there are many living in foreign lands without a knowledge of foreign languages, and they seem to get on all right. If it be true that a Japanese may be misunderstood by one of his own countrymen through

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imperfect expression of thought, how much more is a Japanese likely to be misunderstood by a foreigner! The further reason that some white people regard immigration as encouraging a dangerous expansion of Japan, has also to be taken into consideration. As for ourselves we can hardly regard this as any other than a weak excuse. It is quite true that in recent years Japan has make remarkable progress, and taken her place beside the great and growing powers of the world, exchanging ambassadors with the leading nations; but what of it? Surely there are none so despicable as to wish us a position and a prosperity other than we have honestly and honourably obtained. We are not perfect, but we desire to be; yet if perfection and progress only make enemies for us, what is to be the outcome of it all? We can, I think, trust the sanity and justice of the west to see the unfairness and injustice of this attitude toward us. The so-called white races appear to assume that their mission is to rule all mankind; but if they behave toward orientals in accordance with this overweening assumption, they will destroy the harmony of the entire world. Because the Turks and other Near Eastern peoples endeavored to invade the west, and were kept back only by indomitable dint of occidental enterprise and valor, it is also assumed that the people of the Far East entertain similar ambitions. It is even suggested by some that the sudden rise of Japan is an unwholesome stimulus to Asiatic nations, and should be guarded against, as an injury to European interests. This "yellow peril" bogey has been flaunted before the western public till many are ready to believe it, and keep Japan at arms' length. Why have the naval and military forces and works in Hawaii been enormously strengthened at enormous expense, and the Panama canal fortified in a similar manner, if there is not some belief in this tale of the "yellow peril?" It is indeed hard to be accused even inferentially of what never entered one's mind; but those who cherish such fears only thereby confess how much they have still to learn about Japan, her civilization, her character and ambition.

With the present progress of education and general international enlightenment one would have thought this deference to unworthy racial prejudice would be less and less in evidence; and yet the tendency appears to be in the direction of strengthening rather than weakening it. The recent unhappy display of anti-Japanese prejudice in California in connection with the land ownership question, is but one more illustration of the way in which the race-prejudice monster is being petted and fed up. How would Americans feel if any province of Japan singled out Americans as not entitled to privileges conceded to all other nations! This attitude of the people of California is an insult that Japan can not well understand. How should an honourable and dignified person behave under insult? That must be our bearing at a time so trying as this. All we can say is that we are a peaceful people, desiring to offend none, and that the one thing we detest most is race-prejudice. Japan holds only the most honourable ideals, and her main purpose is to live and act worthy of them. We would have all nations believe this of us, and are ready to have it pointed out when we fail.

But our population is now increasing at an enormous rate and space must

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be found for our surplus people. We don't want our people to go among our enemies, if we have any, but among our friends. We expect that our people shall help those they go amongst as much as they will help themselves. Japan is earnestly desirous that her immigrants shall be a benefit to the country receiving them. I think it cannot be denied that the Japanese have done much for the countries where they have gone. No one who has visited California and seen what the Japanese have done for the agricultural development of that state, but will be ready to admit the great benefit they have been there. But if after inviting us and receiving the benefit our labour, the people of the Pacific coast now want to get rid of us, there is nothing to be done but to find friends elsewhere. Happily in South America there is not that spirit of race-prejudice that now unfortunately disturbs the people of the Pacific coast of North America, and consequently it is but wise for Japan to turn her face toward the South. There the land is spacious, sparsely settled, and there is plenty of room for an industrious people like the Japanese. In Brazil alone we have a field greater than any country of Europe except Russia, and almost as large as the United States. (The attractions and possibilities of this wonderful country of Brazil have been outlined in the article on Japan's relations with Brazil in a former number of the JAPAN MAGAZINE).

Already our immigration companies in Japan are making preparations for sending large contingents into Brazil, and we are assured that in that country our people will find ample opportunity to make themselves useful and to earn a comfortable competence. The government of Brazil has shown Japan every respect, and provided every facility for giving our immigrants a chance to see what they can do. Large districts of land have been leased to us for colonization in one of the most fertile regions of the country; and there our people can settle and make homes without fear of molestation. Though there are not a great many Japanese there as yet, the parts they have taken up and put under cultivation have already begun to prosper and blossom as the rose. The immigrants going to South America are all under the supervision of the immigrant companies in Japan, and as the leaders in the scheme are all influential and well tried men, only the best kind of immigrants will be sent, and will be obliged to fulfill faithfully their obligations in the land where they settle. While the immigration company expects to lose no money on the enterprise, the main aim is to promote the interests of the nation by settling our surplus people in a land where they will be treated with respect and given a chance to make good. And I am persuaded that Japan will see to it that this unselfish policy is pursued by the immigration companies so long as they continue to send settlers to Brazil.

VANITY

My girl, your worldly vanities are like
A snow-storm falling. Sweep it as you will,
Your doorstep's always white with tradesmen's bills!

Izembo, ob. 1710

Tran. by the late Prof. Arthur Lloyd

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O-RYU OF THE WILLOW

By F. YAMAZAKI

IN the old Capital at Kyoto there is an ancient fane which bears the remarkable name of *San-ju-san-gendo*, or Thirty-three-foot temple; and thereby hangs a tale, based on an interesting tradition coming down from the Kamakura period. The legend has long been popularized in one of the *joruri*, operetta as written somewhere about 1760 under the title, *Gion-nyogo-kokonoenishiki*, a work by two authors, Wakatake Fuyemi and Nakamura Akei.

In a picturesque ravine among the mountains of Kumano in the prvince of Kii there stood of old two large and beautiful trees, the one a kind of oak called *nagi*, and the other a willow, in the native tongue, *yanagi*.

Now after the two trees had reached a period of great age, like all mature things, they assumed souls with a consciousness such as poets have been wont to fancy from time immemorial. And two souls so near and so alike must needs become conscious of each other; hence *nagi* the male, and *yanagi* the female, naturally united in nuptial communion.

When the period of tree life had run its appointed course, in accordance with the doctrine of Buddhist bliss, *Yagi* in the next stage of existence was born a man, who bore the name of Yokosone Heitaro; while poor *Yanagi*, not being sufficiently advanced for transmigration on account of her weaker sex, had to abide still in tree form, yearning for her departed *Nagi*. Whether she were a widow now or not she could not well make out, but she still loved, and would forever love, her other soul with undying devotion. Gradually she became conscious of the fact that her lover had passed into the higher life and now lived among men as one Heitaro.

In time *Yanagi* was sufficiently evolved in life essence to be transformed into a beautiful woman; and in order to have some chance of meeting with the man of her heart, she established a small tea house for the accomodation of travellers, thinking that thereby she would be most likely to meet her long lost lover.

Great national changes had in the meantime taken place, and the Emperor Toba now ruled the land, with the great Fujiwara family at the zenith of its glory. It chanced upon a certain day that Suyenaka Fujiwara, one of the most illustrious members of the famous family, was giving the Court nobles a hawking party in the mountains of Kumano. The falcon of the host, to his great delight, excelled all the contestants of the day in flight and prowess, seizing and capturing with ease all birds that came in sight. At last the party came near where stood the sacred willow, *yanagi*, and just at the moment from its wide, green leafage flew an egret. Nothing would do but that Fujiwara should send his falcon in pursuit. Straight as two arrows into the abysmal blue the two birds soared one behind the other; and then, to the surprise of all, both descended as suddenly, and fell in a tangled tumble into the branches of the willow. Struggling among the

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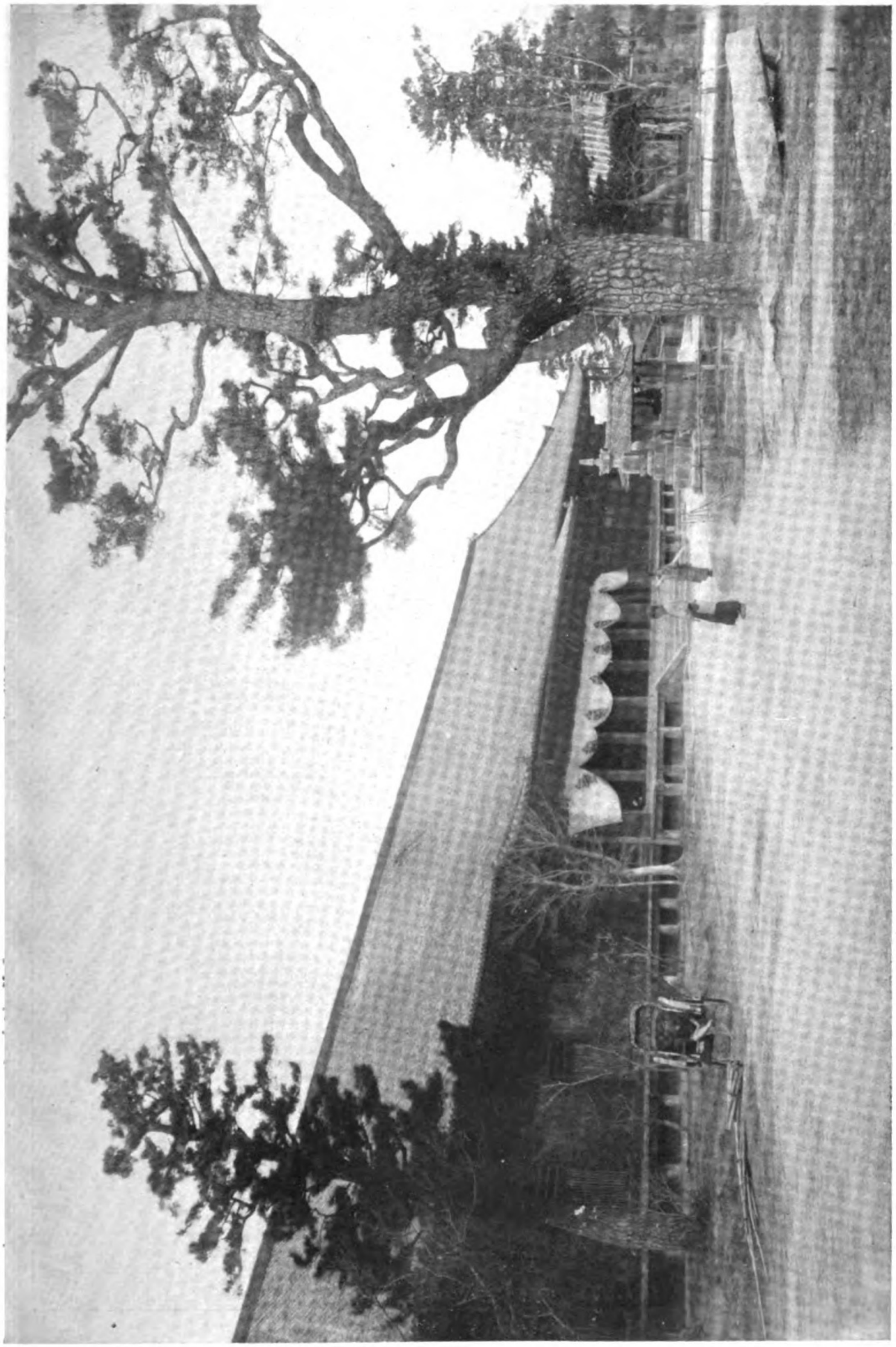

THE SANJUSANGEN-DO TEMPLE, KYOTO

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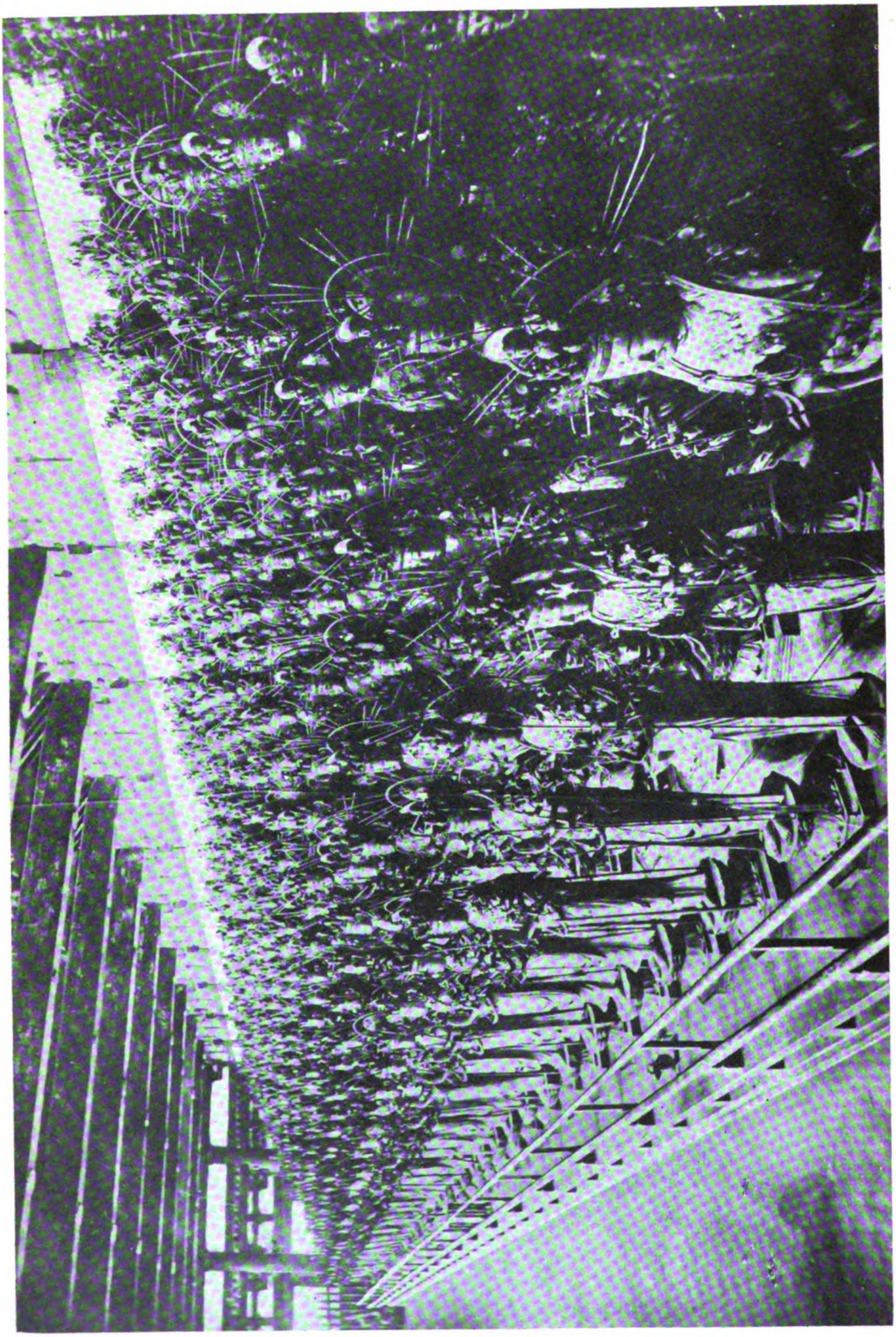

INTERIOR OF SANJUSANGEN-DO, KYOTO

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slender twigs and leaves they became all the more hopelessly fastened, and there was now little chance of their being able to release themselves without help. Finally the hawk had to let go of the egret, which escaped; and the hawk was still unable to disentangle himself from the long shoots of the weeping willow. Too slender were the branches to allow anyone to reach the bird without falling. Fujiwara was much distressed over the plight ot his favourite falcon, and commanded the great tree to be cut down.

As the woodmen assembled for the task, one named Yokosone Heitaro, presented himself before the great man and pled to be allowed to sever the branch with an arrow, as he was an excellent archer. If the hawk could be secured without felling the tree he would be much pleased as he had a great regard for the fair and stately willow. Fujiwara readily consented, and Heitaro drew his bow and took aim at the branch from which the limp falcon was suspended. He let fly, and the next moment the loosened hawk fell into the arms of its rejoicing master. Heitaro was duly admired and praised for his dexterous deed, and became the recipient of much favour at the hands of the Court.

It happend that just at the moment when Heitaro succeeded in saving the beautiful weeping willow from an unhappy fate, O-ryu, who kept the little tea house in patient waiting to come across her lover, felt a new sense come over her of having been rescued by the man she loved and lived to possess once more. And so it is, say the good priests of Buddha, that the affinities of former lives affect and influence in the life that now is as well as in that which is to come. So henceforth O-ryu could no longer be content to await the coming of the lost one; she must now go forth herself to find him, and tramp the lonely world till she did.

In time she was able to find out the place of his abode. Heitaro lived in a small forest hut with his aged mother. To this hut O-ryu repaired as a foot-worn pilgrim and sought shelter. Being weary of travelling the old mother readily permitted her to remain a few days, during which sojourn she proved so useful to the mother of Heijiro and so much did the old woman begin to admire her, that she prevailed upon the woman to remain longer under her roof, and finally persuaded her son Heitaro to propose marriage. Thus did fate bring the previously affianced souls together, in which sweet union they afterwards lived happily; and the son that was born to them they named Midorimaru.

But the course of even conjugal love does not always run smooth; and in time certain difficulties beset the way of the happy couple. It happened that Shirakawa-no-in, father of the reigning Emperor, had for some time been suffering from a nervous headache, and could find no relief. Thereupon he despatched a messenger to offer prayers before the shrine at Kumano for three successive nights, whereupon the great man had a revelation vouchsafed unto him, whereby he was given to understand that in a former life he himself had been a priest of the temple of Kumano, and had always encouraged pilgrimages thereto. By virtue of conduct so worthy the gods decreed that in the next life he should be born Emperor, and so it turned out to be. The good priest, Renge Gobo, departed this life in the hills of Kumano, but his spirit came in the form a little

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child to brighten the Imperial Court at Kyoto. It happened, however, that when he died, in accordance with the burial customs of the time, his earthly body had been placed on the branches of a willow tree; and though the flesh had long disappeared, the bones were still suspended there; and every time they were moved by the restless wind, by virtue of affinity with his former life, he felt aches and pains in this life. This was why the Ex-Emperor now suffered from a nervous headache. In order to become immune to the malady the willow tree must be cut down, and from the timber of its magnificent trunk must be made a ridge pole for a new temple, 33 *ken* (198 feet) in length. Such in substance was the purport of the revelation; and Ex-Emperor Shirakawa at once set about acting in accordance therewith.

The fine old willow was finally discovered among the mountains of Kumano and, behold, it was the very tree in which had lived the soul of O-ryu, the wife of Heitaro in the time of her pre-existence. The woodcutters bit by bit hacked down the tree, little dreaming what agony it would bring to the wife of Heitaro. That night Heitaro had a dream in which appeared to him the wife of his bosom, informing him that her former life had been in the big weeping willow of Kumano, and out of love for him when he left the *nagi* tree, she could not bear to abide the time appointed, but hastened to be reborn in the form a woman to meet and mate with him; but that now the old tree was about to meet its fate, and she must hasten back of fill the place she had deserted. Once before the willow was to have been cut down, when she might have escaped to him, but he had prevented it; and because she had not the endurance to abide longer without him, she forsook her appointed sphere; wherefore she must now return until the fulness of time. Thus she bade her husband a fond farewell, and disappeared. Strange to relate, the mother of Heitaro had exactly the same dream.

The woodmen had now succeeded in hewing down the old willow and were trying to drag it toward the site desired, hundreds of labourers being engaged for the purpose; but little could they do until the hand of Midorimaru, son of Heitaro and O-ryu, laid his hand on the rope. Upon his very touch the great weight moved with ease, but the moment he withdrew his hand, so ponderous did it become that the men could hardly budge it an inch. The spirit of the child's mother within could not permit any but her own son to have the honour of the achievement. And so the work went on till the great temple at Koyto was completed; and the name given it was *San-ju-san-gendo*, which it bears to this day. And in its rooftree is the spirt of O-ryu of the Willow.

Such is the tale in outline on which is based one of the most artistic and interesting lyrical dramas of old Japan. The *motif* undoubtedly was derived from China where the idea of old trees being endowed with conscious life was commonly accepted, and that such trees had the supernatural power of being able to transform themselves at will. Certain plants, such as the banana, were believed to represent the female spirit. These ideas, under the influence of Buddhism, assumed in Japan an idealized form, representing the process of eternal cause and effect, teaching men that each life is the result of a previous existence. A very significant change in the process of adaptation under Japanese influence is that which represents the female spirit as good and virtuous, whereas in the Chinese original woman is usually represented as michievous and evil. Thus we see how O-ryu is pictured as an ideal woman, with all the impulsive passion of feminine devotion to husband and children, and the ready will to suffer, and to sacrifice self for the sake of love. Indeed no other depiction of womanhood would have been acceptable on the stage of Japan, where it has always been the custom to idealize the eternal feminine.

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SONGS THE GEISHA SINGS

By DR. J. INGRAM BRYAN

THE *geisha* is a typical institution of all Japanese entertainments; and where the *geisha* goes she is always accompanied by her songs and *samisen*. The voice of the *geisha* is not always enthralling to western ears, but it strikes a delicate chord in the native heart, and stirs deeply the emotions of the Japanese soul; so much so indeed that even the guests are not infrequently moved to venture a ditty in response. Who that has heard the *geisha* sing her plaintive songs, does not long to know their import and meaning? Soft syllables so gracefully chaunted, falling deftly on the human ear with the appeal of universal sentiment, may deserve the interest of the outside world.

There sits the *geisha* in her simple beauty, often a mere child, homeless, motherless, fatherless, sisterless and brotherless too, with no protection save her own character, facing a cold male world, which she must needs amuse and entertain for a living. A monument of unloved loveliness, she faces the jealousy of all the wives of the neighbourhood, whom she excells in the art of music, song and repartee wielding a charm the ordinary female knows not of. What tales of romance her history fills; what hearts she has stolen and what homes she has broken, not in wilful cruelty, but in the old love-way of men and women through immemorial time, even she herself does not know. In this practical and materialistic age the *geisha* proves a martyr to lovefire with conspicuous frequency. Should some devoted youth be ready to die for her and she reciprocate the passion, if there be no human way to consummate the bond, the *geisha* is willing to face the old sure way of death; for shinju with *geisha* is a phase of modern Japanese society.

What, then, are the songs the *geisha* sings? Their appeal will be all the more readily understood perhaps, if it be said at once that they are not so far removed from the old love-songs of other lands. These *hauta*, or popular amatory verses of the *geisha*, have a wide vogue among the middle classes; and though the upper set affect to despise them as vulgar, the heart of a nobleman as frequently comes under their spell as that of the fellow with whom he would never associate on even terms, for the charms of the *geisha* and her love ditties are not limited to class. And so while the guest reclines at the feast, and partakes and imbibes, the *geisha* takes her *samisen* and offers these *bon mots* of the soul.

Like all Japanese songs the *hauta* do not follow any set literary form, though usually in phrases of five or seven syllables, or both, as is most of the native poetry. But the music *motif* prevails; and the Japanese conception of music is quite different from that of the west. To them music is an expression of the soul untrammelled by time-bars or any other device of artificial invention, the only law being the emotion and intensity of the heart. It is a music in which heart and will are supreme. Thus the sentiments of the heart are interpreted in response to the promptings of nature and art. Hence the nation never tires of these songs, which are sung over and over again to generation after generation with undying interest. Like such well-known English songs as "The night has a thousand eyes", and "Drink to me with thine eyes", these *geisha* ditties sound that one

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touch of nature that makes the world akin: their voice is in speech that never grows old. Presumably it would be quite out of place for a married lady to indulge in such emotive interpretations of the human heart; which is rather to be regretted; since the geisha is left to be the only heart's interpreter in Japan.

The *geisha* songs of Japan are on a somewhat higher plain than the so-called rag-time melodies of western countries; and at the same time they are more the songs of the people than the famous English songs above alluded to. *Hauta* literally means ditty, or fragment of song, and is thus distinguished from a composition in regular poetic form, which always must have a definite alternation of five and seven syllables, according to form. It is simply a few words poetically conceived, suggestive of some universal sentiment, usually of an amatory nature. The associations of the *geisha* in Japanese society have not always been what they should, and for this reason the more straitlaced folk regard them as effeminate and unedifying, but nearly all Japan, though scorning to be caught humming these songs themselves, recognize their appeal on the lips of the *geisha*, and admire the art and innocent charm with which they are rendered.

Many of these *hauta* have significant historical or other associations, emphasising local colour, such as the famous scene on the Sumida river, Tokyo, suggested in the following well-known *yugure* song:

Yugure ni nagame miakanu Sumida-gawa
Tsuki ni fuzei wo Matsuchi yama,
Ho kaketa fune ga miyuruzoe,
Are! Tori ga naku tori no na no
Miyako ni meisho ga aru waina.

O, mine eyes at close of day,
Down Sumida river way,
Full behold the rising moon:
How delightful, O!
Then I wait on Matsu hill;
White sails hovering homeward thrill
My fancy, and I croon
How delightful, O!
Hark, I hear *Miyakodori*,*
Song suggestive of the glory
Of the Capital: a tune,
How delightful, O!

* The *miyakodori*, litterally "bird of the capital." It is the Japanese seapie, seen in the moats and streams of Tokyo.

The *hauta* are often delightfully idylic in the Greek sense, suggesting exquisite pictures from nature, as well as being wonderfully true to human life and sentiment. In this respect few are excelled by the following love-song, a favourite thoughout Japan, in which is depicted a lover awaking on a cold morning when the landscape is white with snow and going to the window to look out before he takes his departure. His lady-love first hides his *haori*, or overcoat, so as to delay his going; and failing in this she clings to his sleeve, loath to let him part from her; and then she pulls back the shutter, pointing to the cold deep snow, to discourage his taking leave of her.

Haori kakushite sode hikitomete
"Dodemo kyo wa yukansuka?" to,
Iitsutsu tatte renji-mado
Shoji-hosome ni hikiakete,
"Are! Miyasanse kono yuki ni!"

In vain thy cloak do I hide love,
And in vain to thy sleeve do I cling;
Wilt thou no longer abide, Love,
Nor give me for winter, fond Spring?
I push back the window so slightly
And point to the snow-burdened land:
O Love, wilt thou leave me thus lightly,
And choose the cold snow for my hand?

Much of the exquisite delicacy of suggestion and sentiment is lost in the translation of such fairylike songs as those the *geisha* sings; and this is especially true of the next *hauta*, which depends for much of its beauty on what in Japanese is regarded as the female manner, but which has nothing of corresponding quality in English. Like most women under such circumstances, the subject of this lyric feels that much of what her lover says is mere flattery, but she would have him understand that to her flattery is cruel, since in her ears one word of his is worth more than ten words of other men. And thus she hangs upon his lips in an ecstasy of passion, and would have him utter nothing that he does not mean and mean intensly, for on every syllable from his lips she lives. The moral influence of such a song on the usual crowd which the *geisha* has to entertain, must be considerable, since none more than she is so exposed to flattery and the wiles of men.

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SONGS THE GEISHA SINGS. *Chansons des geishas. Geisha Lieder.*

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SONGS THE GEISHA SINGS. *Chansons des geishas. Geisha Lieder.*

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Hitokoto ga tokotoni muko-o ureshisa wa
Wasuraryomono ka wasurarenu,
Uso ni mo "horeta" wo jitsu ni shite,
Ye, ye! Kurasuye!

O Love, to me one word of thine
Is more than other's ten:
Canst thou forget, O heart of mine?
O no; no ne'er again!
Though spoken in but slightest jest,
To me thy word is truth;
My hopes within thy promise rest,
And live in thee, forsooth.

The subject of the next song is exercised in sad meditation on the adversities of love. Lying upon a lone bed, she hears the cold rain beating mercilessly on the roof, and gives way to lamentation on the vicissitudes of affection, when, lo, there breaks in upon her sleeplessness the night-cry of two happy swans passing over the house. Envying the glad pair she falls into a peaceless dream.

Ame no furu yo wa tada shinshin to,
Kokorosabishiki neya no uchi,
Hakanaki koi no yaruse naya
Honni ukiyo wa mama naranu,
Omoi kogarete fukewataru,
Ye, ye! Nikurashii myoto-kari,
Utsurautsura to yo wo akasu.

On a wet and chilly night,
Wrapt in silence deep,
I lay me down, despite
A heart disposed to weep.
Ah, how fleeting is man's love,
How unreal he that's yours!
Can one set one's heart above
The world of sorrow one endures?
Pondering my adverse lot,
Loveless the lone hours go;
Hark, a note my heart knows not,
From happy swans with faith aglow.

Invariably a good deal of the unhappiness of the *geisha's* lot is due to that haunting element of jealousy which especially besets one that has so many rivals as she. This is well brought out in the next song, wherein jealousy is said to turn a woman's head as water turns a mill-wheel, an old saying among the Japanese.

Yodo no kuruma wa mizu yuye mawaru,
Watasha rinki de kiga mawaru,
Honni yaruse ga naiwaina,
Jitsujitsu yaruse ga naiwaina.

As Yodo's shining water
Turns the brisk mill wheel
So jealousy's dire daughter
Makes my head reel!

Have peace of mind?
How can I, pray!
To peace, I find,
There is no way!

The following *hauta* suggests the more tragic phases that arise in the intrigues of the *geisha's* life. It is entitled *shinobukoiji*, and is one of the most popular songs in the *geisha's* repertoire. The passion betwixt her and some fond youth is to be kept secret, probably on account of unapproving parents; and all the tears and sorrow of secret love are here set forth in a manner incomparably suggestive, even to the appearance of a *geisha* after the hot tears have washed lines of paint from her checks.

Shinobu koiji wa sate hakanasayo,
Kondo au no ga inochigake,
Yogosu namida no oshiroimo,
Sono kao kakusu muri na sake.

O secret love
With danger rife!
All joy above.
Yet fleeting!
Fair painted cheks,
By tears are spoiled.
The secret speaks?
Take saké, child!

Some of these songs are charged with as much rich humour as they are with delicate imagery, the verse leaping from thought to image and vice versa with a playfulness that is delightful and surprising.

In the wide, wide world
Of woes and tears,
Let us find a narrow spot
To live together,
You and I,
Until the world
Is quite forgot,
O my sweet—
Moon that shines
In my little window.

Thus the stately guest thinks the *geisha* is singing him a love ditty, when all at once in happy relief it turns out that she is but uttering a delicately worded apostrophe to the moon.

Inevitably, however, the *geisha* returns to the sadness of her life and sings:

Be patient, thou poor nightingale!
Endure a while the dark and rain;
Anon the sky will clear; and pale
The moon will cheer thy window-pane!

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NIPPON

What other country hath such hills,
Such emerald-crested mountains fair,
Where many a shaggy pine distils
An incense resinous and rare!

Her hills are dotted with the dead:
The dust-strewn generations lie
Among the flowers that, by them fed,
Uplift in perfume to the sky.

And when fond Spring pure April woos,
Without a stain on skies of blue,
The filmy-misted cherry strews
Its beauty everywhere anew!

Her tendril fingers feel the beat
Of breasts that breathe love-laden air;
Too soon her opal-ankled feet
Will go the way of all things fair!

J. Ingram Bryan

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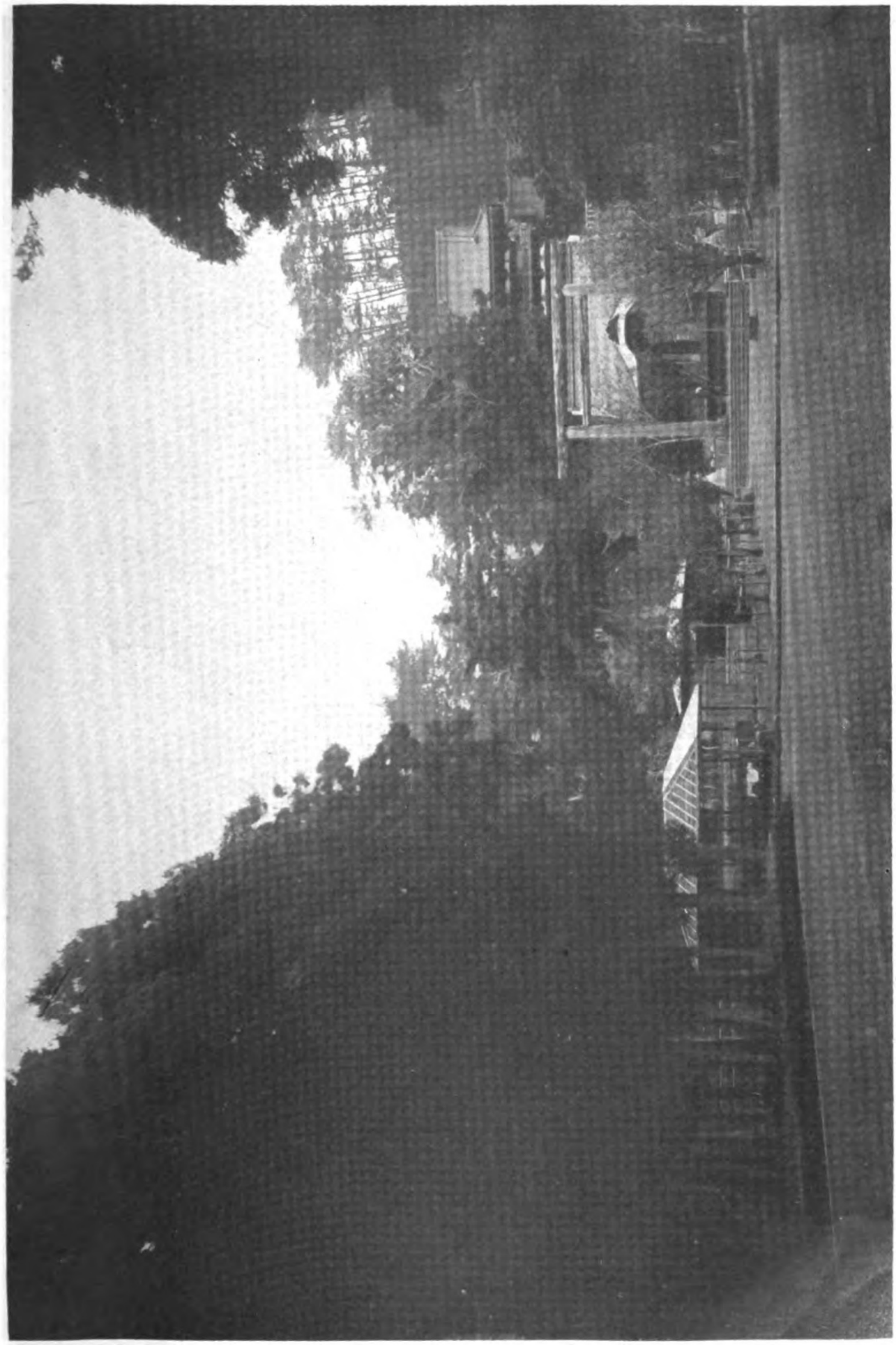

HACHIMAN SHRINE, KAMAKURA

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THE TOMIOKA-HACHIMAN

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SOME AUGUST FESTIVALS

By F. YAMAZAKI

AMONG the more important August festivals is that of Hachiman, the great War god, whose shrines throughout the land receive the reverence of the whole nation. If one were to ask what representatives of deity receive most attention in Japan the answer would probably be, Hachiman, Tenjin and Inari: the god of War, the god of Heaven and the god of rice, all of whom are divinities of the old Shinto faith. In that faith most of the deities were once men living on the earth; in other words men after death become gods, and great men great gods. The god, Hachiman, when in the body, was the Emperor Ojin, the fifteenth ruler from Jimmu Tenno. This Emperor reigned from 270 to 310 A. D., and was a son of the famous Empress Jingo who subdued Korea.

Tradition has it that after the death of the Emperor Ojin, the child of a farmer in the province of Buzen in Kyushu, saw the Imperial Spirit in a dream, vouchsafing the information that the departed Emperor was to be the chief guardian deity of Japan. The child's vision was taken seriously by the whole nation; and later on the Emperor Kinmei ordered a shrine to be erected in honor of the Imperial Spirit. This is the famous Usa Hachiman, which is one of the most sacred of those dedicated to Hachiman; but the Otokoyama Hachiman, near Kyoto, is also regarded with supreme devotion. According to traditon the priest Gyokyo, descendant of Takeshiuchi Sukune, a distinguished vassal of the Empress Jingo, during a visit to the Usa Hachiman in the summer of 859, by divine oracle learned that the god Hachiman would accompany him to Kyoto and guard the Imperial Household. Whether this was a clever way of getting oneself appointed Court chaplain, we know not; but on his way to Kyoto he stayed over night at Yamazaki, when he had a dream to the effect that if he kept an observant eye he would be permitted a glimpse of the deity; and upon awakening from slumber the priest looked out of the bedroom window and saw a shaft of lightning shoot across the summit of Mount Otoko. As soon as the Emperor at Kyoto learned of these things from the priest, he had a shrine erected on Otokoyama. This faith was confirmed by the Emperor Saga when he selected Hachiman as the guardian of his children, who were known as the Minamoto. Henceforth the god Hachiman was regarded as the guardian of the Minamoto family. Another noted shrine of Hachiman is the Hakozaki Hachiman in the beautiful old pine grove at Hakata in Kyushu. It is said that when the Empress Jingo was returning from Korea, she gave birth to a son in this place; and the young prince was named Ojin, the god Hachiman later. The Hakozaki shrine stands exactly on the spot where the Imperial *placenta* was interred.

The Hachiman shrine at Kamakura is another of the more historic sites of the Ojin worship. It was founded in 1082 when the noted warrior Minamoto Yoriyoshi was about to set out for a campaign

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against the northern savages; and in it were placed relics from the more famous shrine at Otokoyama. The shrine was later repaired by his son Minamoto Yoshiiye; and in 1180 it was rebuilt on its present site by the great Minamoto Yoritomo. In Tokyo there is a Hachiman shrine at Fukugawa, which has always attracted devotees, chiefly on account of the history of the image it enshrines. The statue of Hachiman at Fukagawa is said to have come down from Minamoto Yorimasa to the Chiba family, and to have descended from them to the Ashikaga and later to the Uyesugi family who placed it in the present shrine. Almost every hamlet in the Empire supports a shrine of Hachiman; and annually on August the 15th takes place the patronal festival.

At the three great shrines of Usa, Hakozaki and Otokoyama an interesting feature of the ceremony is the *Kojo-ye*, or bird-liberating performance, the origin of which has a curious history. It is said that in the 8th century during a rebellion in Kyushu the Imperial forces prayed to the Usa Hachiman, and the petition being received favorably, the god expressed by revelation a desire that every year afterwards a bird-liberating ceremony should be held in atonement for the sins committed during the civil war. The idea of expiation no doubt was due to Buddhist influence then just taking hold upon Japan; and even to this day the liberation of birds is associated with the idea of atonement for sin. At the Tsuruga-oka Hachiman shrines, such as those at Kamakura and Fukagawa, there is held a kind of sport called *yabusame*, once widely practised among *samurai* of the Kamakura period. The chief feature of this sport is archery practice from horseback; and wrestling matches are also provided for the entertainment of the worshippers. At the Hakozaki festival the people bring fish and other food with them from home and have a picnic cooking things on the grounds and along the beach, and the villagers look forward to the Hachiman *matsuri* as the greatest *gala* day of the year.

Why Hachiman should be regarded by many as the god of war must be ascribed to the fact that his chief supporters, the Minamoto family, were the greatest warriors of their time; and the Minamoto armies always showed great devotion to the Hachiman shrines. Both before and after battle they never failed to resort thither to leave their cards on the deity, and to present gifts in his honour.

A yet more remarkable festival of August, also held on the 15th of the month, is that known as the *Komamukae*. It happened in ancient times that every year in the middle of August the Imperial Court at Kyoto used to be presented with horses from the best stud farms, such as those then in Shinano, Musashi, Kozuke and so on. The Emperor went out to inspect the horses, and as there were always more than his Majesty needed, presents of fine steeds were made to various deserving lords and retainers. When the horses were on their way to Kyoto the retainers always went out to meet them and welcome them; hence the *komamukae*. It was, of course, only another way of encouraging horse breeding. During the Tokugawa régime the festival fell into disuse. So deeply did this old festival impress the minds of men long ago that one of the leading poets of the time, Tsurayuki, wrote verses on in, one of which we take from the *Kokinshu*, celebrating the joy and delight taken by the men of that time in the sight of a fine specimen of the equine tribe. Men of all climes and times, it seems, have been proud of good horses, but none more than the men of ancient Nippon.

Osaka no
Seki no shimizu ni
Kage miyete
Ima ya hikuran
Mochizuki no koma.

Across the stream at Osaka
The gallant steeds majestic ride;
Fine colts of Mochizuki's fields
Nobly reflected in the tide!

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A NOGI OF LONG AGO

WHEN the late General Count Nogi and his faithful wife determined to follow their lord and master into the unseen, it was thought a great thing by some and a new thing by others, but really it represented a spirit neither newer nor greater than had been hitherto revealed in the history of Japanese patriotism. In Nakanoshima park at Osaka there is a monument erected to commemorate a Nogi of long ago, who with his wife refused to outlive the lord he served.

Shigenari Kimura was a general of the great Hideyoshi Toyotomi. Hideyoshi's rival, it will de remembered, was the no less distinguished warrior, Iyeyasu, who was a great statesman, but outshone by Hideyoshi in character and general military ability. Iyeyasu had been waiting for an opportunity to raise himself to supreme power; and when this opening came upon the death of Hideyoshi in 1598, Kimura, the faithful general of the great *Taiko*, came to the assistance of Hideyoshi's son and heir, Hideyoshi. It was to some extent a case of rivalry between Kimura and Iyeyasu, for both had been famous warriors in the army of the Empire under Hideyoshi; but upon the death of the latter, Kimura remained faithful to the house of his master, while the ambitious Iyeyasu was bent upon creating a house of his own. At last it came to battle, and the dispute was decided in two fierce engagements, resulting in the extinction of the family of Toyotomi and the death of Kimura. Thereupon Iyeyasu set up in Yedo that remarkable government which held sway over Japan for some 300 years.

As the noted and impregnable fortress of Osaka castle was the headquarters of the Toyotomi cause, it immediately became an object of attack by Iyeyasu, who knew that there he would have to face the military genius of Kimura. The onslaught against the stronghold was led by one of the most renowned generals of Iyeyasu, Satake; but Kimura had the coöperation of Ujifusa Goto, and was ready for the attack. As the fray proceeded Kimura, seeing one of his bravest officers shot down, rushed out to bring in the body, which only a close hand-to-hand onset on the part of the enemy prevented him from doing. Kimura's tactics succeeded in worsting the attack for that time. When one of his lieutenants, Harufusa Ono by name, asked Kimura to mention him in his despatches and get from their lord a letter testifying to his valour, Kimura demanded his resason for wanting such a testimonial, saying that it would be no use except to a man who anticipated a change of masters. Ono was stung into silence by so suggestive a rebuke.

The campaign had now advanced to that stage where history records the proposal of terms, and the Toyotomi faction sent Kimura as their representative to sign the peace agreement, which was to be sealed with the blood of the contracting parties. Ushered into the presence of Iyeyasu and his august assembly of officers and retinue, Kimura maintained a dignified composure; and when he was handed the document of Peace, he objected that the signature in blood was illegible, and requested that it be re-signed. Iyeyasu replied that he was too old to tap his skin a second time, and that the signature would do as it was. This answer Kimura declined to accept, and would not yield the least until the signature was made as prescribed. Thus Kimura gained his point, and Iyeyasu ever afterwards but admired him

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the more for his uprightness and fine spirit.

The peace did not last, however, and the following year the contest was resumed. It was May 5th, 1615, and the decisive engagement was to take place on the banks of the Tamagushi river. As Kimura was hopelessly outnumbered by the armies of Iye-yasu he knew he would never return alive. As the battle proceeded Kimura refused to take food; and when persuaded to change his mind he told the story of Shiro Suyewari who, when pulled fron his horse and cut open in battle, strewed the ground with a full stomach; and Kimura added that such would never be the case with him. And so alas, it happened; for as the fight waged fiercer, Kimura was surrounded by the enemy, pulled from his horse and beheaded while gallantly defending himself to the last.

Kimura's wife was a celebrated beauty, the daughter of Yorikane Mano; and when she knew that her husband was no more she committed the happy despatch. It is said by some that the fair lady was a Christian; and that as she might not consider it right thus to do away with herself, her husband left orders with his faithful henchmen that when they saw the enemy rushing through the gates, they would know what to do; and they did it. At least such was the rumour spread by the few servants that escaped from the Kimura household. The Japanese, however, like to believe that it was a case of deciding to die together, as did General Count and Countess Nogi, rather than survive the master whom they served.

STAR-GAZING

Sweet lark! 'tis very well for you each morn

To sing at heaven's gate your matin song;

But think of your poor young ones in the nest,

Waiting for breakfast!

Sugiyama

Tran. by the late Prof. Arthur Lloyd

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Around the Hibachi

HUMAN DESTINY

IN the closing years of the 18th century there lived in Kyoto an artist skilled both with the brush and pen, though his work at first found little appreciation. To most of his contemporaries he was more remarkable for his eccentricity than for those noble and elegant drawings that now command the admiration of the world. Like most Japanese artists, Taiga Ikeno had no concern for money, vain glory and the things of the world generally, being content to endure poverty, so long as he could enjoy his art.

One day on passing a certain book shop he saw a beautiful old book on Buddhism printed in fine old stone type; and, falling in love with it, be determined to have it. So away he went and began to save up until he had collected a hundred *ryō*, when he came back and inquired the price. Greatly to his disappointment the dealer asked more than Taiga had saved, and there was no persuading him to come down in the price. Grieved beyond measure the poor painter walked away. As be strolled homeward he chanced to pass the temple of Gion. Gazing in becoming reverence at the sacred edifice he bethought himself to bestow upon Buddha the money that had failed to secure the book. "As it has failed to purchase the book, I have no more use for the money," he said to himself; so he approached the altar and laid the gold before the gods. Than he went back to his humble abode and lived in poverty as before.

As he had nothing to lose, Taiga never fastened his doors at night. Once, however, he was visited by a thief; and when the artist awoke and saw his few possessions being ransacked, he called out to the intruder: "If you leave me my piece of blue matting and my canvases, you are welcome to all else." On hearing this the thief shrank away in shame, having taken nothing.

The ideals of Taiga, both as to conception and execution, were away above the common people who were more interested in his odd ways than in his artistic productions. Once in order to replenish his slender store he painted a bundle of fans, and set out through the province of Owari to sell them; but he did not find sufficient demand to pay him for his trouble. On his way back

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to Kyoto he had to cross the Seta bridge in Omi; whereupon he sighed deeply, and threw the fans into the stream as oblations to the spirit of the waters.

As time went on his art began to be recognized, and he won the fame he had long deserved. But admiration and honour made no difference in his life of poverty. His wife was no less skilled than himself, and was also noted as a player of the *samisen*. All their spare time they spent together practising their art or enjoying her music, with no thought of the morrow.

On a certain occasion when Taiga visited Osaka the proprietor of a hotel persuaded him to indite a sign to place over the hostelry door: the sign had to bear characters for *Yamatoya*. Taiga wrote *Yamato*, and them suddenly stopped, went out, and, though they expected him to return and finish the job any moment, he did not turn up again for a week. Whereupon he explained that as soon as he had written the ideographs for *Yamato*, he thought of the cherry-blossoms then in bloom at Yoshino in the province of Yamato, and could do nothing more until he had gone to gaze on their beauty. Then he took up again his brush and added the character for *ya*, finishing the sign.

Those most familiar with his life declare that there was no affectation about him and that his innocent eccentricities were perfectly natural. A great personage of Kyoto once ordered a painting from Taiga, and when the artist kept putting off the execution of it, the patron sent a messenger to remonstrate. "Yes," he acquiesced, "You are quite right and I am quite wrong;" and then he began the painting and soon completed it. A clerk in a Kyoto bookstore embezzled some of his master's money, and Taiga felt so sorry for the unfortunate youth that he sold some of his pictures to enable the dilinquent to make up the loss. But when one of his own pupils made a picture that was not true to life, and then sold it as a piece of art, Taiga was so displeased that he expelled the charlatan from his studio, and apologized to the victim of the deception. On dismissing the false artist Taiga said: "Poverty is the natural destiny of man; and he who cannot endure it, but must needs resort to shameless means to avoid it, is unworthy the name of man." Taiga lived to the year 1876, when he passed away at the age of 54; and to-day even the most insignificant specimen of his painting or caligraphy, commands a fabulous sum.

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CURRENT JAPANESE THOUGHT

By THE EDITOR

Anniversary of the Demise of Meiji Tenno

On the 30th of July Japan solemnly and becomingly observed the first anniversary of the death of the beloved Emperor Meiji. The lapse of a twelve-month has brought no mitigation to the nation's sorrow, save the good fortune to have so worthy a successor in the Imperial person of the young Emperor who so graciously occupies the throne of the Imperial ancestors, and has already had a prosperous year's reign. But each recurring anniversary of the demise of the great Emperor whose sacred remains sleep at Momoyama, must needs remind the nation of what it owes to his wise and beneficent rule, rendering the Meiji era one of the most illustrious and enlightened throughout Japan's age-long lineage. Though the year of national mourning has now formally passed away, Japan will never cease to remember and revere the Spirit of Meiji Tenno.

Prince Arisugawa

We deeply regret to have to record the passing away of one of Japan's most illustrious princes in the person of H. I. H. Prince Arisugawa, whose demise occurred at the Imperial Villa, Suma on the 5th of July. The late prince had long been recognized as one of the noblest scions of the Imperial House, and his death at an early age is a matter of profound sorrow to the whole nation. Prince Arisugawa was a person of distingushed presence and character, and was one of the first members of a princely family to enter the Imperial Navy. After a preliminary course at the Naval Academy the Prince proceeded to the Royal Naval College, Greenwich, where he distinguished himself as a student; and later when he received his commission in the Imperial Navy, Prince Arisugawa became one of the foremost officers of the fleet. His Highness participated in some of the more important naval engagements in the war with China, and was especially noted for his thoroughness, and his unostentatious valor. The late Prince represented his Imperial Majesty, the late Emperor, at the Diamond Jubilee of the late Queen Victoria, and was pleased to receive a decoration from the Royal House of Britain. Having been a preceptor to the present Emperor when his Majesty was Crown Prince, Prince Arisugawa was one of the Emperor's closest friends; and the JAPAN MAGAZINE, which carries on its work under the presidency of the Hon. Seishin Hirayama, Chamberlain to the late Prince Arisugawa, joins in extending heartfelt sympathy to the Imperial House and the nation.

Japan's New Minister of War

The sudden change in the ministry of war in the Imperial Japanese cabinet caused no less surprise in Japan than elsewhere, though among the more intimate friends of General Baron Kigoshi, late Minister of War, it was known that his health might sooner or later compel his resignation, and retirement from active service. The new Minister of War, Lieutenant-General Kusunosé, is a Tosa man, born in 1858 of *samurai* parents. After passing through the regular course at the Military Academy, he went to France where he pursued further military study for three years, and later he was appointed Military Attaché at the then Japanese Legation in St. Petersburg. During the war with Russia he did splendid service as Chief of the Artillery Department of the Fourth Army, for which he has subsequently decorated with the Order of the Golden Kite and the Second Order of the Rising Sun. He is a man closely identified with the policy of the Premier, Admiral Count Yamamoto, and is expected to fill the portfolio with ability and distinction.

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Aviation in Japan The rapid development of Japan in the science of aviation is one of the more remarkable features of the nation's progress during the past year. The most distinct advance has been made in the Army and Navy, though some of the newspapers have been promoting interest, after the fashion of the press in other countries. Both the naval and the military departments of aviation have now graduated several young officers who may be regarded as experts with the æroplane; and some excellent records have been made in scouting manœuvres. It is now no uncommon thing for the inhabitants of Tokyo and vicinity to hear the purr of the flying machine, and to see one or more planes soaring across the horizon, the streets black with interested spectators. There is, however, no apprehension in Japan as yet over the possibility of being overflown by the air fleets of neighboring countries, and no regulations have so far been promulgated with regard to so remote a contingency.

How About China? Japan has been anxiously watching the progress of events in China during the past few months, and, judging by comments in the vernacular press, the outcome of the situation as yet appears somewhat doubtful. Baron Kato, recently ambassador to Great Britain, was despatched to look over the ground in China and report on the actual progress of the republic toward stable government. He found the divergence of opinion between the North and the South quite as marked as had been announced in the press, but he was more hopeful than some of his countrymen as to the future of China. A party of Japanese peers has also been making a tour of inspection in China, but they have not as yet reported anything definitely. The more radical politicians in Japan have been attempting to influeuce the government to show a more decided preference for South China in the dispute, as that section of the republic is Japan's best customer, taking nearly three-fourths of the total exports to China; but the Japanese government has all along remained strictly neutral as regards the dispute between North and South China, and intends adhering to this policy. Since the conclusion of the Quintuple Loan and the meeting of the Chinese congress matters have shown more prospect of progress, though the treacherous nature of some of the politicians, and the disposition to settle differences in the time-dishonoured way of assassination does much to shake the confidence of the outside world in the reality of reform in China. Here, as elsewhere, the hope of the future lies in education. The action of the Japanese government in changing its representative in Peking is not regarded as portending any change of policy in reference to Chinese affairs. The New Minister, Mr. Yamaza, who was formerly a councillor in the Tokyo Foreign Office, is one of Japan's most promising diplomats of the younger school, and there is universal confidence in him as Japan's new representative in China.

Naturalization of Asiatic in the United States The report that a native of India has been permitted to take out naturalization papers in the state of Washington, has created considerable interest in Japan; for if it be admitted that a Hindu is entitled to naturalization, there is some hope for the Japanese. The latter are quite as much entitled to claim an Aryan ancestry as the Hindus, for there is little doubt that many of the early emigrants to Japan came from India. While not going so far as to affirm the conviction that the early Yamato were of Greek origin, as Mr. Kimura does, we feel on more stable ground when contending that they at least came from India, the early home of the Aryan race. Part of the race migrated westward and part eastward; and just as the occiental contingent never halted till it reached the outmost limits of the west, so the oriental branch kept on till it touched the shores and islands of the furthest east. But the journey has been so long that when the two branches of the same family now meet on the opposite shores of the Pacific, they hardly know each other, though

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some of them are extending the hand of common ancestry and common brotherhood. Having embraced the globe in their age-long grasp, is it too much to hope that they will now embrace one another as members of the same human family? Why should not the privilege of naturalization be open to both on both sides of the Pacific? How many thousands of Jews are naturalized in the United States! And the ancestors of the Jews were all Asiatics. In conceding the privilege of naturalization to Japan, America would not, therefore, be establishing a precedent for the naturalization of Asiatics. Each nation and race should be considered on its own merits. The Jews are good citizens of the United States. What would the Jews say should any one attempt to exclude them from naturalization on the ground that they were of Asiatic origin? But is this not the reason given for refusing naturalization to Japanese? The citizens of Nippon should at least be accorded a place beside the Jews and Hindus.

Japanese Delegates in America

The kindly reception accorded Dr. Soyeda, Mr. Ebara, Mr. Hattori and others visiting the United States-in connection with the California land question has been much appreciated by the Japanese at home, and will no doubt do something to convince those who may possibly entertain misgivings as to the attitude of the American people. There is no question that the general feeling of Americans toward Japan is one of admiration and friendliness. There is, it is true, a persistent disposition among some to regard this friendly attitude as being in no way inconsistent with a clear recognition of distinct racial differences, which render easy assimilation problematical. But so long as these racial differences imply neither superiority nor inferiority on either side, there is hope of harmonious intercourse. History shows how even wider racial idiosyncracies once separated certain European races which are now unquestionably assimilable. Even now there is no question at all as to the assimilableness of the educated classes in both countries; the dispute refers wholly to the laboring classes. Americans claim that this feeling is not peculiar to themselves; for if thousands of American laborers began to take up land in Japan, the Japanese would feel the same. This reduces the difficulty to the point we have maintained from the beginning, that the only way toward a solution is in the direction of education. So long as the leaders on both sides fail to lay stress on this point, where it really belongs, there will be little or no progress made. As soon as education creates a common ideal of life and duty for the rising generations of America and Japan, there will be no question as to the capacity of the East for assimilation with the West. But education will not bring about this desirable result unless it is designed to do so; and as at present carried on both in Japan and the United States it is not so designed. The educational *curricula* on both sides of the Pacific are too materialistic and utilitarian, lacking emphasis on the necessity of inculcating social and moral ideals that are of universal obligation. To render the situation still more serious, there is no earnest and practical effort after a common basis of fundamentals in religion. If nations ignore and consequently crush the most sacred instincts of the human heart, they will have trouble, not only among themselves but with their neighbors. The new system of exchange professorships looks like a recognition of the truth of our contention, but this step toward a common understanding is but a drop in the ocean compared with what should be done. Teachers are important, to be sure, but they are too few. The main hope lies in a wide circulation of literature.

What can Diplomacy do?

The above considerations lead inevitably to the conclusion that the hope of maintaining good relations between eastern and western races does not depend upon diplomacy. A wise and tactful diplomacy will help; but to remove the cause of the antipathy is beyond the power of Foreign Offices and Ambassadors: it belongs to the educator, and depends on educational

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policy. It is easy to send ambassdors and despatch delegates to those from whom we differ; but they do not meet, and have no opportunity of meeting, the people to whom the dispute is due. There are cases where the respective representatives of nations are the real parties to the dispute, and where the people as a whole have very little if any voice in the question; but in this question between Japan and America, it is not the representatives but the people that differ. If it were a question between the educated classes of America and Japan it would soon be settled. The Japanese delegates to the United States will meet and influence only the friends of Japan, a work of supererogation surely. They will neither meet nor influence those who are forcing the American goverment to take its present attitude, and who yet must be reached if there is to be accomplished the results Japan desires. The mass of people on whom satisfactory relations with America depend, can, be reached only by education, steady, persistent and effective. It is not the work of a day or a month; it is a matter of years. And seeing that no one has yet had the wisdom even to inaugurate this necessary campaign of education, bringing the east and the west closer together, the happy day of common ideals may unfortunately be delayed. The JAPAN MAGAZINE has been making the first definite attempt in this direction, trying to promote a greater mutual knowledge, and, therefore a more mutual understanding, between the East and the West; and we can testify, if testimony be desired, as to how many on both sides of the Pacific have any serious wish for a fuller approach to harmonious ideals.

The Color Question

The Tokyo vernacular press has been much stirred up over the correspondence of Admiral Mahan appearing in the London *Times* in reference to the assimilability of the Japanese with western races, and most of the journals indulge in apt and pointed comments, not only on the Admiral's opinions, but on those expressed in the editorial columns of the *Times* on the same question. The Tokyo *Nichi-Nichi* is disposed to regard the remarks of the *Times* as voicing the general opinion of the white races in Europe and America. While grateful for the warning uttered by the great London journal the *Nichi-Nichi* cannot but believe it to be based chiefly on race-prejudice. The *Times* reminds Japan of the defects of her civilization and offers no sanction of her claims. The Japanese are looked upon as having displayed a lack of self-control in dealing with California question, but the *Nichi-Nichi* thinks the protest offered was calm and reasonable. The Japanese claim in California no more than the same natural rights and privileges that the French enjoy in Canada or the Boers in South Africa. Nor is it a fact that aliens are denied the privilege of land ownership in Japan; neither do the Japanese make jealous efforts to suppress foreign enterprise in their country. To talk of Japanese antipathy to the white man is absurd, especially in the face of the domineering attitude of the latter toward Japanese and all other Asiatics. Japan can in no just sense be blamed for whatever prejudice the white man may have engendered against himself among eastern races; nor can she be held responsible in a bad sense for having awakened her neighbors to a feeling of their dormant powers, by the victories she won over Russia. Why should Japan be rebuked by her British Ally because her just protest against the California legislation may have aroused in the Asiatic peoples a sense of their long humiliation? To contend that Japan must assume a docile attitude lest her neighbors be aroused to challenge European domination, is to urge upon her submission to subjection and semibarbarism. Japan does not forbear to entertain the hope that not only the oriental races will emulate her ambitions after freedom and progress, but that all the nations of the earth may share her mind. She has a perfect right to demand equal treatment with the white races. Her civilization may have its defects, but what civilization has not? It is quite possible for her to ask for her rights in California without laying herself open to a suspicion of championing

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pan-Asiatic ideals. None of the Anti-British incidents that have occurred in India and Egypt, can be ascribed to the influence of Japan, but rather to the influence of European education on the native mind. By her revision of the Anglo-Japanese Alliance, Britain has already shown that her affection for Japan is not what it used to be; and this new warning from the *Times* puts America in an unusally favorable light as compared with Japan.

Racial Assimilation

The Osaka *Asahi* is grateful for Sir Valentine Chirol's opinion that the Japanese have proved their capacity for the assimilation of western civilization. The *Asahi* holds that no nation that fails to show a capacity for the assimilation of world-civilization, can prosper. Only as nations have ability to enter into and partake of the center of world-life will they succeed. But such ability has a double result: it not only enables a nation to harmonize its life with that of the world, but it enables a nation to influence the world in turn. The assimilation must to some extent be mutual, not all one-sided. A nation will retain some of its more vital characteristics even when trying to adapt itself to alien institutions. Indeed the utter loss of such characteristics would mean national ruin. To object to the Japanese coming in contact with Americans because of their strong racial peculiarities, as Admiral Mahan does, is to ignore the history of human progress; and any attempt to prevent the development of a world-civilization in this way, must inevitably fail.

A Scientist's View of the Japanese

One of the most interesting utterances brought out by the recent dispute is that by Dr. Charles W. Eliot, ex-president of Harvard, who but recently returned from the Orient, and who for many years had a wide acquaintance with Japanese students and Japanese leaders. Dr. Eliot, who was a scientist before he became president of Harvard, says:

"The Japanese are, as a race, distinct from other Orientals. They are unlike the Chinese, the Siamese, the Javanese, or the natives of India. Their physical, mental, and moral characteristics distinguish them from the other Oriental races; their social and political history has been different; and since the Restoration of 1868 they have taken on Western civilization with a rapidity and a skilful adaptation to their conditions which no other Oriental nation has ever approached. They have seized upon Occidental law, economics, and science, and made all the modern applications of these knowledges with marvelous celerity and intelligence. They have built up a great system of public instruction from the primary school through the university, at first in the higher grades with the aid of many foreign teachers, now replaced for the most part by native teachers. They have learned and put into practice all the Occidental methods of warfare on sea and land, and have proved that they can face in battle not only the yellow races, but the white. They possess in high degree intelligence, inventiveness, commercial and industrial enterprise, strength of will, and moral persistence. The achievements of the nation during the past forty-five years prove beyond question that they possess as a race fine physical, mental, and moral qualities."

Concord Between East and West

The rapid improvement and extension in means of communication that have marked the progress of recent years, as well as the remarkable growth of commerce and the world-wide spread of Christian missions, have all combined to break down ancient barriers of race and nationality and to transform the world into one great family, moved by mutual purpose and character. The head has changed faster than the heart, however; and the intellectual and moral forces of East and West are now bent upon comparing notes, trying to ascertain the principles that shall guide international intercourse, while on all sides the material forces forge ahead, for the most part selfish and morally captainless. Frictions arising out of commercial and industrial rivalries, as well as from problems of immigration and colonization, call pathetically for just and peaceable solution, but the nations have not yet made up their minds what moral

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course to pursue, and menacing armaments threaten a resort to primitive methods of redress by means of tooth and claw. If nations, in making treaties, could but include agreements as what are the fundamental principles of justice and morality, as well as technical exactitudes in reference to material interests, what hope the world would have of a more peaceful and noble future! This should not be difficult to achieve, were our national leaders in all lands thus minded. The same science that has enabled nations to increase their material well-being, has also thrown sufficient light on the fundamental unity of all true moral aspiration, to prove the essential solidarity of mankind, and to teach nations to live as brethren. Henceforth civilizations, like one vast army of various departments and duties, must march along the same road toward the same goal, though none may lose its characteristic virtues or the reward of its achievements. The moral and spiritual problems of all nations will henceforth be the same: only their material problems will differ. So long as the habit of permitting one kind of morality for one people and another for another, is continued, there will be trouble, even unto consequences most serious. This is the secret of all important international problems to-day. Until nations agree upon the fundamentals of ***morality*** and ***justice*** there can be no permanently harmonious intercourse between them. When the witnesses are called the questions asked always bear on these two essentials. "How did they treat you when they had you at their mercy?" "Did they treat you morally and justly?" If the answer is "***yes***," then there is welcome to such a people. If the answer be "***no***", then there is one more argument in favor of race prejudice and fear. Once establish between nations a ***common ideal of morality and justice***, and enforce it upon each rising generation, and the mistrust that makes international harmony impossible, will disappear.

The Crucial Question

In discussing the assimilation problem the *Niroku Shimbun* thinks the main line of divergence between oriental and occidental civilizations is moral. The argument that the East and the West fail to harmonize because of racial difference, says the *Niroku*, is no longer seriously considered by thinking men. Mere physical dissimilarities must be attributed for the most part to geographical conditions, a fact proved by the many amicable marriages that have taken place between those of different race and color. Radical differences in habit and custom sometimes tend to prevent harmonious assimilation, but in so far as the difference is due to isolation it disappears with immigration. The crucial point, then, is whether the morals of a people, and the customs based on them, harmonize with those of another people. There can be no doubt that at present there exists some difference between the moral conceptions of Japan and those prevailing in the West, a difference in some degree fundamental and incapable of amalgamation. While admitting the contentions of the *Niroku* so far as they go, we may suggest that they do not go far enough; for there is no difference of moral character that cannot be changed by education. If nations differ in the fundamental principles of morality then one of them is immoral or non-moral; and the only thing to be done is to come to some agreement as to what are the foundation principles of ethics, and abide by them in their dealings and general association with one another. It is impossible to tolerate a double standard of morality in the same state. The East and the West must learn to see eye to eye in the things that stand for manhood and character.

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